

CHAPTER VIII

JACOBEBAN SOURCES

34800A-C	British Museum, MSS Add. 34800A-C	185
18936-9	Ibid., MSS Add. 18936-9	188
32	Dublin, Trinity College, Press B.1.32	191
<u>ByrdPS</u>	William Byrd, <u>Psalmes, songs, and sonnets</u> , London, 1611	195
37402-6	British Museum, MSS Add. 37402-6	196
29427	Ibid., MS Add. 29427	199
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2049	London, Royal College of Music, MS 2049	208
17786-91	British Museum, MSS Add. 17786-91	210
29996	Ibid., MS Add. 29996	215
4302	New York Public Library, MS Drexel 4302	217
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463-7	Ibid., MSS Mus. 463-7	219
1018	Tenbury, St. Michael's College, MS 1018	220
Filmer	New Haven, Conn., Yale University, Library of the School of Music, Filmer MSS A.11 ^{a-e}	222

Textless polyphonic music is also contained in the Jacobean manuscripts 3665 and 36526A, described on pp. 259-63 and pp. 311-2, respectively.

British Museum, MSS Add. 34800A-C

Set of three part-books. 14.5 x 19.5 cm. Contemporary limp vellum covers preserved in present bindings. On them are written the descriptions 'Superius', 'Tenor' and 'Bassus', respectively.

Hand A (ff. 1'-15).¹ Eight three-part canzonets without text or title from Morley's 1593 publication followed by:

f.	f.	f.			
9'	11'	11'	[<u>Fantasia?</u>]	Edwarde Blankes	185
10'	12'	12'	[<u>Fantasia?</u>]	Edwarde Blankes	186
11'	13'	13'	[<u>Fantasia?</u>]	Edwarde Blankes	187
12'	14'	14'	[<u>Fantasia?</u>]	Edwarde Blankes	188
13'	15'	15'	[<u>Fantasia?</u>]	Edwarde Blankes	189
14'	16'	16'	[<u>Fantasia?</u>]	Edwarde Blankes	210

Hand B (ff. 15'-22'). Three-part extracts from Byrd's Gradualia (book one, 1605) preceded by:

15'	17'	17'	<u>Fantasia</u>	Mr. Byrd	22
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Hand C (ff. 23-44). Three-part textless pieces without titles. The only composer named is Orlando Gibbons whose printed fantasias (c1620) have been copied. The first two pieces in this section have a slightly different appearance from the rest and were probably copied a little earlier. The second piece can be identified as 'Cruel you pull away' from Morley's 1593 Canzonets; the first is similar in style, almost certainly not for consort, and possibly a hitherto unknown Morley canzonet.

Hand D (ff. 44'-5). One piece: 'For 3 violls to ye organ by Mr. Henry Loosemore'.

1. Where only one set of folio numbers is given these apply to 34800A; for B and C add two. All foliation is recent.

Reversing the manuscripts, at the back are some three-part pieces copied without text from 'Mr. Eastes 5. sett of bookes' [1618] (34800A f. 51' rev). Some later seventeenth-century additions follow¹ and also appear on the first pages of each book.

As each of the four main sections of the manuscripts outlined above follow on without a break it is clear that they were copied in successive periods of time. This is confirmed by the repertory in each. Most of Morley's canzonets written by hand A seem to derive from the 1593 print, but the second ('Ladie those eyes') features some part swapping between first and second voices and contains plain versions of some passages that appear embellished in the print.² Nevertheless this section does not have the appearance of being copied before about 1600. The Blankes pieces could be, like those by Morley, canzonets copied without text. Their style is vocal rather than instrumental and some appear to be modelled on Morley's examples. Thus the opening of Blankes's fifth piece (TC 19) is identical with that of Morley's 'Joy doth so arise' on f. 3'.

The layer written by hand B is almost certainly after 1605 as the manuscript follows Byrd's print very closely.³ Similarly hand C seems to be copied from Gibbons's print of c1620, or possibly from a score made from it as the scribe has accidentally wandered from one part to another on f. 27 of A. Hand D is probably from the mid-seventeenth century.

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1. One of these pieces, 'Say Galatea since our cominge hither' (f. 50) is also in 18936-9 attributed to Wilkinson (see below, p. 189).
 2. Second edition (1606) also consulted but no significant variants noted.
 3. 1610 edition used for the comparison.

The endpapers contain a number of jottings and scribbles. Most of them are probably of mid-seventeenth-century origin and none are easily identifiable with any of the music hands. The following names appear: Margaret Roberts (A f. 52), John Cocke (A f. 53'), John Gibson, Mace, 'Mr. Pindar at Brookemans neere Bel-Barare [i.e. Bell Bar] within 2 miles of Hatfeild in Hartfordshire' (A f. 54), Georgius Bird (B f. 2; early seventeenth-century?), 'William Kinge his booke' (C f. 2). The last name might be identified with William King of Magdalen College, Oxford (1648-54); he was organist of New College from 1664 till his death in 1680.¹

1. WestC, 123.

British Museum, MSS Add. 18936-9

Four out of a set of five part-books. 19.5 x 15 cm. Contemporary limp vellum covers preserved in present bindings. On them are written the descriptions 'Triplex', 'Contratenor', 'Tenor' and 'Bassus', respectively.

The manuscripts contain a rather disorganised collection of English and Italian madrigals, songs (including two 'Cries' and compositions by William Cobbold), motets and mass movements by English and Continental composers (notably Victoria), and the following consort pieces (foliation is recent):

f.	f.	f.	f.			
6'	6'	-	6'	<u>Salvator mundi</u>	[sc. <u>Sermone blando</u>]	Mr. Byrd <u>a 3</u> 361
13'	13'	-	13'	<u>Miserere</u>	[sc. <u>Salvator mundi</u>]	[a 3] 357
14	14	-	14	<u>Miserere</u>	[a 3]	336
19'	19'	3	19'	<u>Anome</u>	Mr. Willi[am] Cobbold	<u>a 5</u> 60
20	20	3	20	2a part		61
20'	20'	3'	20'	<u>Miserere</u>	Mr. Byrd	<u>a 4</u> 339
25	25	7	25	<u>Christe qui lux</u>	Mr. Whyte	<u>a 4</u> 210
36	36	18	36	<u>Miserere</u>	Mr. Byrd	<u>a 4</u> 338
43'	43'	25'	43'	<u>Sub diversis speciebus</u>	Mr. William Cobbold	[a 5] 59
44'	44'	26'	44'	<u>Fantasia</u>	[Cobbold?]	[a 4?] 40
66'	64'	46'	64'	<u>Miserere</u>	Dr. Ste[venson]	<u>a 6</u> 342
66'	64'	46'	64'	<u>Miserere</u>	Dr. Ste[venson]	<u>a 6</u> 343
66'	64'	46'	64'	<u>Miserere</u>	Dr. Ste[venson]	<u>a 6</u> 344
67	65	47	65	<u>Miserere</u>	Dr. Ste[venson]	<u>a 6</u> 345
67	65	47	65	<u>Miserere</u>	Dr. Ste[venson]	<u>a 6</u> 346
67'	65'	47'	65'	<u>Miserere</u>	Dr. Ste[venson]	<u>a 6</u> 347
67'	65'	47'	65'	<u>Miserere</u>	Dr. Stevenson	<u>a 6</u> (entitled 'Dr. Stevensons medley' in 18938) 348

A note on the original cover of 18937 indicates that this set belonged to Stephen Aldhouse in 1670. The other books have a note on the first leaf (now f. 3), 'St. Aldhouse 1671' followed by what was perhaps a

catalogue or inventory number.¹ Stephen Aldhouse, of Matlask, near Town Barningham, Norfolk, was one of the witnesses to Edward Paston's will, and the nature of the repertory suggests that the scribe worked partly from Paston sources.² The uncouth appearance and arrangement, however, set these books apart from those of the copyists mentioned in Chapter VII, and there is much material which is considerably more up to date than anything in Paston's main collection. Philip Brett has surmised that 'the set was compiled by a younger member of the family, or by a musician in attendance, for his own private use'.³ On the inside back cover of 18939 (now f. 2) an early seventeenth-century hand has written 'William Hemlowe of Burnham Mosleyte[?]', perhaps the owner of the manuscripts before Stephen Aldhouse.

The absence of clear-cut sections suggests that the books were copied straight through from start to finish. Exceptions are the Byrd plainsong settings for consort which seem to have been squeezed by the same scribe into short gaps, and Wilkinson's 'Say Galatea since our comminge hither' in a later hand on the first page of each book except 18938.⁴ The manuscripts need not be dated after 1612 as stated by Hughes-Hughes,⁵ for though they contain Philips's 'Deus qui beatam Mariam', published that year, there are significant variants from the print. Weelkes's madrigals are also independent of the 1608 publication, indeed one of

1. The numbers are 932-4; 18937 probably had a similar inscription which was subsequently cropped off.

2. BrettEP, 60.

3. *Ibid.*

4. 'Wilkinson's second book of 3 parts' added very faintly on f. 3 of 18936. The same piece appears anonymously in 34800 (see above, p. 186).

5. Hughes-HughesC, j, 215.

them is unique to these manuscripts.¹

with the exception of the anonymous Miserere (TC 336) the consort pieces in this set are not found anywhere other than the Paston sources. 18936-9 is considerably less accurate both with regard to titles and musical texts as an examination of TC 361 will show. Some of the pieces unique to these manuscripts also appear to have doubtful texts.

1. See Monson N.

Dublin, Trinity College, Press B.1.32

Set of six part-books of Tallis and Byrd's Cartiones sacrae (1575), bound together in the order Tenor, Bassus, Contratenor, Discantus, Superius, Sexta pars. 20.4 x 13.6 cm. No trace of original bindings.

This set of books contains a considerable amount of manuscript music written on blank printed staves and on additional hand-written staves at the foot and sides of pages. Much material has been lost due to trimming of the leaves. The manuscript contents are listed below in full although they are not all for consort. Compositions are untexted unless otherwise stated. Signatures in the part-books are arranged in the order Superius (I), Discantus (II), Contratenor (III), Tenor (IV), Sexta pars (V), Bassus (VI):

I	II	III	IV	V	VI		
B1' }	-	-	B1' }	D4' }	-	<u>Alas you salt sea gods</u>	[R. Farrant] -
B2 }			B2 }	E1 }		[a 5]	(Sexta pars texted) (MB, xxij, 15)
C2	B1' -		C2 }	-	-	<u>Pandolpho</u>	[Parsons] [a 5] (Discantus -
			C1' }			texted)	(MB, xxij, 10)
C3	C1 -		C3 -	-	-	<u>My mynd to me a</u> ¹	-
D2	-	-	D2 -	-	-	<u>The salamander may not live</u>	(texted) -
-	C2 -		E2' }	-	-	<u>Thou prince of waileful woe</u>	(texted) -
			E3 }				
D4	-	-	F4 -	-	-	[no title] Mr. Phillips	[van Wilder?] -
E1	-	-	G1 -	-	-	[no title] Mr. Phillips	[van Wilder?] -
E1'	-	-	-	-	-	<u>Mistruste misdeems amiss</u>	[a 5] (texted) -
						(MB, xxij, 36)	
E2' }	-	-	-	-	-	<u>Browninges my dear</u>	[Woodcocke] [a 5] 114
E3 }							
E4 }							
F1 }							
E4	E4 -		E4	C1 -	-	<u>[Videte] miraculum</u>	[Tallis] [a 6] -
						(Superius texted)	(TCM, vj, 293)

1. Not related to Byrd's setting in ByrdP, the anonymous setting printed in MB, xxij, 59, or the anonymous setting in Lbm Add. 15118 f. 3'.

F1'	-	-	-	-	-	<Swe>et Phyllis is the shepperd queene (texted)	-
F2	-	-	-	-	-	Nor bewtiful statelynes (texted)	-
F3	F3	-	H1	-	-	La[dy] Morleys pavin ¹	469
F3	F3	-	H1	-	-	The galy[ard]	560
F4	-	-	-	-	-	Dowlands Lachrimae the 5[?] partes	470
F4	-	-	-	-	-	Bradleys galy[ard]	544
G1	-	-	-	-	-	wilsons fansie [a 4] (Scottish piece, printed in MB, xv, 199)	-
G1	-	-	-	-	-	Ph[i]llips pavin	420
G1'	}	-	-	-	-	Sans libertie (related to setting by Magdelain in RISM 1538 ₁₀)	-
G2		-	-	-	-		
G4	-	-	-	-	-	Afflicti pro peccatis [Byrd] a 6 (ByrdSC, ij)	-
G4	-	-	-	-	-	2a pars <u>Ut eruas nos amalis</u>	-
G4'	}	-	-	-	-	John quoth Joane [Nicholson] [a 5]	-
H1		-	-	-	-	(texted) (MB, xxij, 80)	
-	}	G1'	-	-	-	De la court Parsons [a 5] (set to text beginning 'Lamente O wreched Babilon I say')	70
-		G2	-	-	-		
-		G3	-	-	-		
-	}	G4	-	-	-	2a pars	71
-		H1	-	-	-		
-		H2	-	-	-		
-		H2'	-	-	-		
-	-	G4	-	-	G2	<u>Ne irascaris Domine</u> [Byrd] [a 5] ² (texted) (ByrdSC, j)	-
-	-	-	-	-	G1'	2a pars <u>Civitas sancti</u> ³	-

1. In the superius part the title is preceded by 'Phillips' but this has been deleted. ⁴aybe the scribe was confused over 'Philips pavan' which is entered two leaves later.

2. The contratenor part-book contains only a text incipit, no music being copied.

3. Complete text copied, but only about half of the music.

Though a similar style of musical handwriting was adopted for all the manuscript additions it is clear that more than one scribe was at work, but it is less certain exactly how many hands were involved and over what time span they operated. The first five compositions listed above are written in an ink which has aged to a coppery colour. The title-pages of all but the bassus and contratenor books bear the neatly written name 'William Rokeby' in the same hand and ink.

The books without Rokeby's name probably belong to a different set of parts. They have no manuscript repertory in common with the other books, only an incomplete motet in two sections from Byrd's 1589 print. They also survive in much poorer condition; several leaves are missing (including the bassus title-page) whereas the other four books are complete.

The family of Rokeby appears to be almost exclusively of Yorkshire provenance at this time.¹ Three William Rokebys were living at the end of the sixteenth century, the most likely of which to have owned these books was the William Rokeby of Skiers, Yorkshire, who died in 1618. His original will is preserved at York² and mentions his 'Songe books [and] Instruments' which are bequeathed to Grace Rokeby and her husband 'Conyers Darcie Esquire'. The latter is described elsewhere in the will as William Rokeby's nephew and can be identified with the 8th Lord Darcy de Knayth (d1689).³ The name Conyers Darcy also appears in Tenbury MS 309 and on the title-pages of a number of English part-books in the

1. FosterF, iij s.v. Rokeby; HunterF, ij, 587ff; HunterS, ij, 102; VennA s.v. Rokeby.

2. Borthwick Institute, P.C.Y. wills. See Yorkshire Archaeological Society Record Series, xxviiij (1900), 100.

3. BurkeP, 726. Cf. KinP.

British Museum, the earliest of which is Morley's First booke of balletts (1595).¹ The date and circumstances of the acquisition of Rokeby's song books by Trinity College, Dublin are not known. The books do not appear in the first printed catalogue of the library (1697).²

The manuscript additions include a very high proportion of unique and little circulated pieces. One of them ('Wilson's fansie') is a Scottish piece, a most unusual item in a source of English provenance. The parody of a Magdelain chanson (I sig. G1') may also reflect Scottish influence since French music seems to have circulated more freely in Scottish sources. 'Philips pavan' (TC 420) though widely circulated in various settings appears in this source alone in a consort version for unspecified instruments which might be Philips's original version (see above, pp. 18-9). Parsons's 'De la court' (TC 70-1) includes added words which are not to be found anywhere else (see above, p. 81).

1. King, 90. As King suggests, the owner of these volumes could also be the 7th Lord Darcy and 4th Lord Conyers (d1654).

2. Information kindly supplied by Simon R. Hill, Music Librarian at Trinity College, Dublin.

Psalmes, Songs, and / Sonnets: some solemne, others / ioyfull, framed to
 the life of the / Words: Fit for Voyces or Viols / of 3. 4. 5. and 6.
 Parts. / Composed by William Byrd, one of the / Gent. of his Maiesties
 Honourable / Chappell. / 1611. / LONDON: / Printed by Thomas Snodham,
 the assigne / of w. Barley.¹

Six part-books (Cantus primus, Cantus secundus, Contratenor, Tenor,
 Sextus and Bassus). Dedication on sig. A2 headed 'TO THE RIGHT HONORABLE
 FRANCIS, EARLE of Cumberland, Baron Clifford, Lord Broomfleet, Alton,
 Vescio, Vipont, and Lord of Wermerland' and signed 'Your Lordships in all
 true affection at command William Byrd.' Surviving copies: Lbm (lacks
 contratenor: K.2.f.11.), Lcm (I.D.1(2.)), Ob (Mus. Sch. E.453-8), Ob
 (contratenor: Douce MM.361(2). [lacks sig. C1-C4]), Och, Y, US-LAuc (lacks
 contratenor), US-U (sextus), US-ws.

The entire contents are reprinted in ByrdW, xiv. Besides Psalmes,
 Songs and Sonnets the publication contains two consort pieces by Byrd
 (numbering is original):

no.		
15	<u>Fantazia a 4</u>	34
26	<u>Fantazia a 6</u>	85

At the end of each part-book (except Cantus secundus) is a list of
 contents.

1. Facsimile of title-page, dedication and preface in ByrdW, xiv, pp. vij-ix.

British Museum, MSS Add. 37402-6

Set of five part-books. 19 x 14 cm. Fragments of the contemporary gold-tooled calf bindings glued to the inside of the boards.

At the beginning of each book are the contemporary descriptions 'First treble', 'Second treble', 'Contratenor', [Tenor] and 'Bassus', respectively. The collection opens with a large number of textless five-part Italian madrigals, as well as fragments of a texted madrigal by Ferrabosco I and an untexted motet which though unattributed in the manuscripts is also by him. Following this is a rather disorganised mixture of madrigals, songs, motets and anthems by English composers, sometimes texted, more often untexted. There is also a copy of 'The first orianas' (ed. Morley, 1601). The following consort pieces also appear (foliation is recent):

f.	f.	f.	f.	f.				
48'	48'	69	48	50	[<u>Fantasia?</u>]	<u>a 6</u>	(each part followed by P ; 37402 has two parts)	92
50	49'	70	49	52'	<u>A fancie</u>	Mr. William Bird	<u>a 6</u> (37406 has two parts)	85
52'	51'	71'	51	55'	[<u>Lawdes Dec</u>]	D. Tye		74
52'	51'	72'	51'	56	<u>La fantasia</u>	[Morley?]		63
53'	52'	73	52	56'	2a pars?	(attributed to 'Morley' in 37405 only; see note in thematic catalogue with regard to the association of this and the previous piece)		64
54	53	73'	52'	57	[<u>Fantasia?</u>]	[William?]	Munday	67
54	53	74	52'	57	2a pars			68
57'	56'	77	56	60'	<u>Dela court</u>	Mr. Parsons	(1a pars only)	70
88	79'	-	76'	76	[no title]	[<u>a 5?</u>]		82
89	80'	-	77'	77	<u>Fantasia: Attenditie</u>	[Martin Peerson]	[<u>a 5</u>]	-
					(= Och Mus. 716-20 no. 45) ¹			

1. Information kindly communicated by Cdr. Gordon Lodd.

95	87	-	85	83	<u>A fantasie: the first</u> Tho[mas] Lupo <u>a 5</u>	-
					(MeyerM: In nomine <u>a 5</u> no. 7)	
95'	87'	-	85'	83'	<u>The seconde</u> Tho[mas] Lupo [<u>a 5</u>] (MeyerM:	-
					In nomine <u>a 5</u> no. 15)	
96	88	-	86	84	<u>The thirde</u> Tho[mas] Lupo [<u>a 5</u>] (MeyerM:	-
					In nomine <u>a 5</u> no. 6)	
98'	91'	-	89'	86'	<u>A pavine</u> [Byrd] [<u>a 5</u>] (each part	444
					followed by P ^r)	

All the original leaves of 37404 are missing after f. 91, and in their place are five leaves from an unrelated part-book containing part of an English service.

The presence of 'the first orianas', which seem to derive from the first edition of Morley's publication (1601?) perpetuating some of the errors to be found there, places this anthology in the seventeenth century. Also included towards the end are Gibbons's Cries and pieces by Wilkinson, Martin Peerson and Thomas Lupo which suggests a date not earlier than c1610. The Italian madrigals at the beginning could have been copied up to, say, ~~two~~ years earlier.¹ Richard Carlton's madrigal 'If women could be courtious' (textless except for incipits) which follows seems to be independent of the 1601 print ('If women can be courteous') which has some wrong notes not found in the manuscripts. Byrd's 'Fancie' (TC 85) preserves some variants not found in the 1611 print. Probably after an initial burst of enthusiastic copying the manuscripts grew more slowly over a period of years. There is no evidence of forward planning. Different inks and styles of handwriting abound towards the end of the books, but it cannot be said with certainty that there was more than one copyist. The books may be the work of a single amateur copier.

1. They were all in print by 1592. The following instruction, arising out of an error in copying, suggests that they were copied for instrumental use: 'the last lyne ys to be played next afore this.' (37406 f. 40)

There are two signs of ownership. The names 'Thomas' and 'Elizabeth Babington' which are found along with various doodles on the last page of 37404 are of less direct importance as they appear to relate only to the last five interpolated leaves of that manuscript. Possibly of more significance is the faint and none too legible inscription on f. 98' of 37402 underneath the 'Pavinge' (TC 444) by another hand:

Wrought [brought?]
By James Pearson bookes

It has been suggested that James Pearson owned, and perhaps wrote, these manuscripts,¹ but the name is a common one which impedes further investigations. The part-books may have been associated with a relative of Martin Peerson (c1572-1650)² whose anthem 'I am brought into great trouble' and fantasia 'Attenditie' appear anonymously in them.

A number of consort pieces seem to be unique to these manuscripts, but they do not have a parochial character as is so often the case. One wonders what special connections the scribe must have had to be the only person to hand down the original consort version of Byrd's first keyboard pavan³ and a text of his 1611 fantasia remarkably different in certain details⁴ from any other, even though both these copies are marred by careless errors.

1. MB, xxij, 174.

2. Neither this set nor the name James Pearson are mentioned in WaillesMP.

3. See above, pp. 16-7.

4. E.g. the third voice at bar 97 (numbering in ByrdW', xvij).

British Museum, MS Add. 29427

Part-book. 25.5 x 33.8 cm. No trace of original binding.

The manuscript contains altus and contratenor parts written by numerous scribes on different papers and later bound together. The contents are mainly English anthems, but also a considerable number of Jacobean consort pieces and textless Italian madrigals together with a few Latin motets and Cries by Dering and Gibbons. At the beginning of a group of four-part pieces (two textless Italian madrigals and some fantasias by Ferrabosco [II]) are the following (foliation is recent, superseding a contemporary pagination):

f.

45	<u>Fantizia</u> Wm. Bird	<u>a 4</u>	35
45'	<u>Phantasia</u> Bird	<u>a 4</u>	36

The next group of pieces consists of:

54	<u>Innomine</u> Alfonso Ferrabosco junior	<u>a 5</u> (MeyerM: In nomine <u>a 5</u> no. 2)	-
54'	<u>Innomine</u> Alfon[so Ferrabosco] junior	<u>a 5</u> (MeyerM: In nomine <u>a 5</u> no. 1; MB, ix, 88)	-
55	<u>Innomine</u> Alfon[so Ferrabosco] signior	<u>a 5</u>	260
55'	<u>Innomine</u> Alfon[so Ferrabosco] signior	<u>a 5</u>	258

This collection of miscellaneous papers was brought together by Thomas Myriell who has numbered them in a single sequence and actually written a few of them (ff. 65-70' and 75'-6). The resulting set of manuscripts, of which this is a single part, seems to have been used as a source for Myriell's famous anthology Tristitiae Remedium¹ whose engraved title-page bears the date 1616. The two collections have many pieces in common and

1. Lbm Add. 29372-7. More on these two sources and Thomas Myriell in WillettsMM.

it is unlikely on grounds of appearance and contents that the components of 29427 were written much more than five years earlier.

The same hand contributed the music for both groups of pages containing Elizabethan consort pieces, though others were responsible for titles. The pages used for the first group are much longer than most of the others in the manuscript and originally had to be folded up at the bottom for the longer pieces. In the case of the Byrd fantasias the bottom stave was trimmed off with the loss of some writing which cannot now be reconstructed.

Oxford, Bodleian Library, MSS Mus. Sch. D.212-6

Two sets of five part-books bound together. 19.4 x 28.9 cm (first layer severely cropped in places). Contemporary limp vellum covers, green ties.

The part-books of the earlier layer are entitled (on f. 2) 'Medius', 'Contratenor', 'Tenor', 'Bassus' and 'Quintus', respectively, although the last mentioned contains parts headed 'Superius'. In the following list of contents the pieces identified by the superior letter a have the word 'Probatum' written at the end of one or more parts, but no satisfactory explanation of this can be given. The first section of 212-5 is devoted entirely to four-part In nomines (in both layers of the manuscripts numbering is original, but foliation is recent):

no. f.			
1	3	<u>In nomine</u> Tye	237
2	4	<u>In nomine</u> John Taverner	235
3	5	<u>In nomine</u> Thomas Tallis ^a	233
4	6	<u>In nomine</u> Robert Parsons ('Thomas Tallis' has been crossed out in 214)	228
5	7	<u>In nomine</u> Thomas Weekes	-
6	8	<u>In nomine</u> Robert White ^a	238
7	9	<u>In nomine</u> Henry Stoninge ^a	232
8	10	<u>In nomine</u> John Thorne	236
9	11	<u>In nomine</u> Robert White ^a (= no. 14)	239
10	12	<u>In nomine</u> Orlando Gibbons ^a (NB, ix, 42)	-
11	13	<u>In nomine</u> Henry Mudd	225
12	14	<u>In nomine</u> William Bird ^a	221
13	15	<u>In nomine</u> Thomas Prestone ^a	231
14	16	<u>In nomine</u> Robert Parsons [<u>sc.</u> White?] ^a (= no. 9)	239
15	17	<u>In nomine</u> William Bird	222
16	18	<u>In nomine</u> Robert White ^a	240
17	19	<u>In nomine</u> Osbert Perslye	226
18	20	<u>In nomine</u> Thomas Tallis ^a	234
19	21	<u>In nomine</u> Poyntz ^a	230
20	22	<u>In nomine</u> Johnson ^a	224

21	23	<u>In nomine</u>	Robert Parsons ^a (in 212 the scribe began to write 'white')	229
22	24	<u>In nomine</u>	John Bucke	220
23	25	<u>In nomine</u>	Whitbrooke ^a	242
24	26	<u>In nomine</u>	Osbert Persley	227

'Heere endeth the songes of fower partes, and heere begin those songes of five partes' (212 f. 27; 213-5 have a similar phrase).

no.	f. ¹	f. ²		
1	29	3	<u>In nomine</u> John Eggestone	256
2	30	4	<u>In nomine</u> Nichollas Strogers (in 212 'Nichollas Strogers' is written over 'Leonarde Woodson')	284
3	31	5	<u>In nomine</u> Leonarde Woodesonn	312
4	32	6	<u>In nomine</u> John Mundy	270
5	33	7	<u>In nomine</u> William Bird	251
6	34	8	<u>In nomine</u> Elway Beven	246
7	35	9	<u>In nomine</u> Alfonso Ferabosco [I]	258
8	36	10	<u>In nomine</u> William Bird	252
9	37	11	<u>In nomine</u> Alfonso Ferabosco [I] ^a	259
10	38	12	<u>In nomine</u> Edwarde Gibbons	261
11	39	13	<u>In nomine</u> Alfonso Ferabosco [I]	260
12	40	14	<u>In nomine</u> William Bird	253
13	41	15	<u>In nomine</u> Thomas Mericocke	266
14	42	16	<u>In nomine</u> Henry Stonynge	283
15	43	17	<u>In nomine</u> Nichollas Strogers	285
16	44	18	<u>In nomine</u> John Gibbs	262
17	45	19	<u>In nomine</u> William Randall	280
18	46	20	<u>In nomine</u> John Bull Doctor	249
19	47	21	<u>In nomine</u> Robert Parsons	277
20	48	22	<u>In nomine</u> William Stannar	282
21	49	23	<u>In nomine</u> Tye	293
22	50	24	<u>In nomine</u> Arthur Cocke	255
23	51	25	<u>In nomine</u> Orlando Gibbons (MeyerM: In nomine a 5 no. 1)	-

1. 212-5.

2. 216.

24	52	26	<u>In nomine</u>	Robert White	308
25	53	27	<u>In nomine</u>	William Bird ^a	254
26	54	28	<u>In nomine</u>	Leonarde Woodeson	313
27	55	29	<u>In nomine</u>	Bruster	248
28	56	30	<u>In nomine</u>	Leonard Woodeson	314
29	57	31	<u>In nomine</u>	Hake	263
30	58	32	<u>In nomine</u>	Leonarde Woodeson	315
31	59	33	<u>In nomine</u>	Nichollas Strogers [a 6] (lacks a part)	322
32	60	34	<u>In nomine</u>	William Mundy ^a	271
33	61	35	<u>In nomine</u>	Richardde Allison	244
34	62	36	<u>In nomine</u>	Nichollas Strogers	286
35	63	37	<u>In nomine</u>	Thomas Weekes (<u>MeyerM</u> : In nomine a 5 no. 1; <u>MB</u> , ix, 93)	-
36	64	38	<u>In nomine</u>	Clemente Woodcocke	309
37	65	39	<u>In nomine</u>	Osbert Persley	275
38	66	40	<u>In nomine</u>	Elway Beven	247
39	67	41	<u>In nomine</u>	Thomas Weekes (<u>MeyerM</u> : In nomine a 5 no. 2)	-
40	68	42	<u>In nomine</u>	John Eglestone ^a	257

The later layer falls into two sections of which the first is again devoted to In nomines:

no.	f.	f.	f.	f.	f.		
1	69'	69'	69'	69'	43'	<u>In nomine</u>	Mr. Alfonso Ferabosco [II] - (<u>MeyerM</u> : In nomine a 5 no. 1; <u>MB</u> , ix, 88)
2	69'	70	70	70	44	<u>In nomine</u>	Mr. Alfonso Fera[bosco II] - (<u>MeyerM</u> : In nomine a 5 no. 2)
3	69'	70'	70'	70'	44'	<u>In nomine</u>	Mr. Al[fonso] Fera[bosco II] - (<u>MeyerM</u> : In nomine a 5 no. 3)
4	70	71'	71'	71'	45'	<u>In nomine</u>	Mr. Orlando Gibbons (<u>MeyerM</u> : <u>In nomine</u> a 5 no. 2; <u>MB</u> , ix, 90)
5	70	72'	72'	72'	46'	<u>In nomine</u>	Mr. Orla[ndo] Gibbons - (<u>MeyerM</u> : In nomine a 5 no. 3)
6	70'	73'	73'	73'	47'	<u>In nomine</u>	[John Ward] -
7	70'	74'	74'	74	48'	<u>In nomine</u>	[Simon Ives] -
8	71	75'	75'	74'	49'	<u>In nomine</u>	[Ferrabosco I] 258
9	71	76'	76'	75'	50'	<u>In nomine</u>	[Ferrabosco I] 259

The second section contains texted English anthems.

The earlier set of part-books in these composite manuscripts is the only known anthology devoted exclusively to In nomines. Its compiler was perhaps not as musically gifted as he was single-minded, for he failed to notice that he had copied out the same piece twice on ff. 11 and 16 of 212-5 with attributions to different composers. He also included a six-part In nomine by Strogers (TC 322) described as in five parts and lacking a vital voice. He seems to have been concerned at least as much with the appearance of the books as with their musical worth, and could afford to write only on one side of the paper, to devote whole pages to decorative titles, and to leave a further blank page between the two main sections. The appearance of In nomines by Orlando Gibbons places this layer of 212-6 firmly in the seventeenth century, but probably not much later than the first decade, for otherwise it would surely contain more Jacobean In nomines.

The later layer is of a much more functional nature. Its two sections were probably written by different scribes, though on the same paper. Three of the anthems in the second section are for six voices and the extra parts are found in Bodleian MS Mus. Sch. E.381 (one of the Forrest-Heather part-books) in the same hand under the heading 'Sixt part in the white books'. Bergsagel has suggested that William Heather, founder of the chair of music at Oxford, may have been the scribe, or alternatively Richard Nicholson, organist at Magdalen College, Oxford from 1595 to 1638 and first Heather Professor of Music in the University.¹

1. BergsagelDP, 245-6.

When the two layers came to be bound together, f. 1 in each book was added as a fly leaf, as well as the blank leaves at the end of 213, 215 and 216. These leaves bear a different watermark from anything else in the books. The binding probably took place shortly after the completion of the later layer, and it was probably about this time that someone, possibly one of the compilers of the later layer, added the following enigmatic table at the top of blank f. 2' of 216:

Tho: Lupo	- 11
Jo: Ward	- 6
Cranford	- 6
W. White	- 4

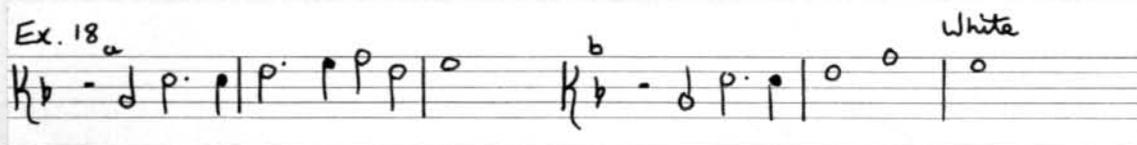
This may refer to the contents of some other set of part-books. Before binding together, the earlier layer may have been without any kind of cover, each part commencing with the present f. 2. These pages are noticeably more soiled than anything else in the books; in the case of 213, f. 2 is actually worn away on one side to a width less than that of the rest of the **leaves**.

The name 'Jo: Evelyn' is tucked between two lines underscoring the title 'Tenor' in 214 (f. 2), and it is not improbable that at some time the manuscripts belonged to the famous diarist (1620-1706). Evelyn's writings contain many interesting references to music and an autograph catalogue of his library made in 1687 has a small section devoted to 29 musical items.¹ The present manuscripts do not appear in the catalogue since they had already reached the Oxford Music School collection by 1682 when they were listed by Edward Lowe as '5 folio books in vellum with green strings'. Some fifty years later this entry was annotated

1. Christ Church, Oxford, Evelyn Collection, Catalogus Evelynianus 1687, p. 190; the musical contents are briefly described in Kings, 10. See also below, p. 317.

'in Omines' by Richard Goodson junior.¹

The earlier layer of these manuscripts contains many very poor musical texts. Omissions and wrong notes are frequently encountered and in some cases the text is garbled (e.g. in Mudd's In nomine TC 225 and John Mundy's In nomine TC 270) in such a way as to make it extremely unlikely that the part-books were ever used for performance. The blame probably lies with the copier rather than his sources as the faults are widely distributed. Nevertheless this is an important source, both for the large number of unica it contains and for the absence of any demonstrable relationship with any other known source (exceptionally 212-6 seems to be quite close to, though less accurate than, 984-8 for the three Strogers In nomines common to both sources, TC 284-6). Not all the variants between this and other manuscripts can be classified as copying errors; some of the texts in 212-6 seem to betray editorial intervention, presumably not at the hands of the present scribe in view of his suspected non-musical nature. An example occurs in White's four-part In nomine (TC 238) where the opening point is embellished on its repetition in 212-6 (Ex. 18a) but left unadorned in all the other sources (Ex. 18b):²



Most other variants between 212-6 and other manuscripts seem to be inferior in the present set though it is not always possible to judge with certainty. Significant examples may be found in Tallis's four-part In nomines (TC 233-4) and in five-part In nomines by Ferrabosco I (TC 258-9), Stonings

1. CrumEL, 30.

2. 30513, 22597, 29246 and 354-8.

(TC 283) and White (TC 308, one of the variants producing consecutive fifths). Byrd's four-part In nomine (TC 221) is most likely an exception, for its ending in 212-6 seems to be an improvement on the version attributed to ~~Parsons~~ ^{Parsons} in 354-8.

The two Elizabethan In nomines in the later layer of the manuscripts also appear in the earlier layer but were not copied from that source since each version has its own individual crop of mistakes. The texts for Ferrabosco's second In nomine (TC 259) however appear to be related as they both preserve variants not found in other sources.

London, Royal College of Music, MS 2049

Four out of a set of six (?) part-books. 19 x 14.5 cm (approx.).

No trace of original bindings.

The part-books are entitled Triplex (I), Medius (II), Tenor (III) and Bassus (IV), though the music in them does not always correspond with these descriptions. A cantus book and a contratenor appear to be missing. The contents are listed in BrettSWB, j, 273. They comprise English part-songs and consort songs in no discernable kind of order. Towards the end are consort pieces and Continental compositions without text. After the Ferrabosco In nomine they form an uninterrupted sequence. The following list contains those pieces which are entirely untexted (foliation is recent):

f.	f.	f.	f.		
-	-	-	11'	[<u>Fantasia?</u>]	105
-	-	-	12	[fragment]	106
-	15'	12	13	[<u>In nomine</u>] Mr. Point [<u>a 5</u>]	279
-	15'	12'	13'	[<u>In nomine</u>] Mr. W. Bird [<u>a 5</u>]	254
-	-	14	14'	[<u>In nomine</u>] [<u>Ferrabosco I</u>] [<u>a 5</u>]	258
-	17'	14'	15'	[<u>Pavan?</u>] Mr. Weelkes [<u>a 5?</u>]	-
12	18	15	16	[<u>Pavan</u>] for 5 violes Thomas Weelkes (see <u>Broww</u> , 136 and note to TC 718)	-
12'	18'	15'	16'	<u>Deleacourt</u> Mr. Rober[t] Parsons [<u>a 5</u>]	70
13'	19'	16'	17'	2a pars	71
15	-	17'	18'	<u>Madouna</u> [<u>sc. Madonna mia pieta</u>] [<u>Lasso</u>] <u>a 4</u> (<u>Lassow</u> , x, 61)	-
15'	-	18	19	<u>Fusci madouna</u> [<u>sc. Tu sai madonna</u>] [<u>Lasso</u>] <u>a 4</u> (<u>Lassow</u> , x, 63)	-
16	-	18'	19'	<u>Lacortesica</u> [<u>sc. La cortesie voi</u>] [<u>Lasso</u>] <u>a 4</u> (<u>Lassow</u> , x, 66)	-
16'	-	19	20	[<u>Tu traditora</u>] [<u>Lasso</u>] <u>a 4</u> (<u>Lassow</u> , x, 68)	-
16'	-	19'	20'	<u>To parts in one</u> Alexander Strigio <u>a 4</u>	-
17	-	19'	20'	<u>Miserere</u> R. Bramley	337
17'	20'	20'	21	<u>Fancy</u> Mr. Johnsons <u>a 5</u>	62
18	21	21	21'	<u>Sermoni blando</u> [W. Mundy] [<u>a 5</u>] (1a pars only)	368

18' 21' 21' 22 [Le bergier] [Gallus] [a 5] (RISM [1543]₁₅) -

The expression 'haphazard' has been aptly applied to this collection by Philip Brett who also noted the compiler's interest in the music of the choirboy plays.¹ The presence of music by Dering and Weelkes suggests an early seventeenth-century copying date. Byrd's 'Wedded to will', near the beginning of ~~each~~ part-book, seems to be a somewhat inaccurate copy of the 1611 print, but it might be independent. As a source of consort music 2049 is very poor with omissions, repeated phrases or wrong notes occurring in every piece where comparison can be made with other sources.

The name 'Will[i]am Wanderton' appears at the top of IV f. 13', possibly in the same handwriting as the rest of the manuscript. A seemingly later hand has written 'John Henry Stredinke' upside-down at the top of III f. 14'. I am unable to identify either name. Each part-book bears the bookplate of the eighteenth-century collector William Costling.² Like much of the present Royal College of Music collection the manuscripts used to be in the Library of the Sacred Harmonic Society, catalogue number 1882.

1. MB, xxij, 174.

2. See KingS, 19-20.

British Museum, MSS Add. 17786-91

Six out of a set of seven part-books. 19 x 14.2 cm. Contemporary limp vellum covers on which are written the descriptions 'Superius', 'Medius', 'Contratenor', 'Tenor', 'Sextus' and 'Bassus', respectively.

The manuscripts commence with a group of 55 pieces, all but one in five parts. In 17786-9 and 17791 the pieces are textless, except for nos. 19, 40 and the end of 17 (the numbering is original, but foliation is recent). The contents of 17790 are not listed here since, with the exception of no. 3, this part-book is used exclusively to supply a duplicate voice part with words for certain consort songs. The missing part-book seems to have fulfilled a similar function.

no. f.

1	1	<u>De la courte</u> Mr. Robert Parsons	70
	1'	2a pars	71
2	2'	<u>Phantasia</u> Mr. Byrd	58
3	3'	<u>Phantasia</u> Mr. Byrd <u>a 6</u> (and in 17790 f. 1; see also note in thematic catalogue)	84
4	4'	<u>A toy</u> (FellowesES, 4)	-
5	5	<u>Hollis berrie</u> (FellowesES, 6)	-
6	5	<u>The wyche</u> (FellowesES, 8)	-

Nos. 7-10 are consort songs by Parsons, Byrd and Nathaniel Patrick.

11	7	<u>Daphne</u> (FellowesES, 7)	-
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Nos. 12-29 comprise 17 consort songs, many of them attributed to William Wigthorpe, and a quodlibet.¹

30	14	<u>Mr. Dowlands Lachrimae</u> (FellowesES, 1)	-
31	14'	<u>James his galliard</u> (FellowesES, 2)	-
32	14'	<u>Tickle my toe</u> (FellowesES, 9)	-

1. Facsimile of 17786 f. 12 in MB, xxij, p. xxj.

- 33 15 Strawberry leaves (FellowesES, 10) -
 34 15 My Robbin is to the [greenwood gone] (FellowesES, 5) -

Nos. 35-55 comprise four consort songs, one part-song and 16 Jacobean consort pieces. A number of unfoliated leaves containing only blank staves follow, after which is a section of six-part motets, anthems and Jacobean consort pieces. In 17790 these are preceded by bass parts of two fantasias by Coperario. After another group of unfoliated leaves there follow two seven-part anthems by Weelkes and Tomkins.

The part-books contain a number of songs attributed to William Wigthorpe, a composer whose secular music is not encountered elsewhere, though we know that he graduated B.Mus. through New College, Oxford in 1605 after studying music for ten years.¹ Philip Brett has suggested that Wigthorpe was associated with these manuscripts in some way (he may even have compiled them) and pointed out that they also contain music by Richard Nicholson, another Oxford musician.²

The earlier pages include some sixteenth-century pieces, but the dances are probably later, notwithstanding the description 'Elizabethan' given to them in Fellowes's modern edition. A related version of no. 6 is described in Robert Dowland's Varietie of lute-lessons (1610) as 'The witches daunce in the Queenes Maske', a reference to Benjamin Jonson's Masque of Queens of 1609.³ In view of this it looks as if work could only have been started on the books some five years after Wigthorpe's graduation. A little later in the books is an arrangement by Wigthorpe of a lute song, 'To plead my faith' by Daniel Bachiler (no. 26), first published in Robert

1. ClarkR, j, 147. See also GD s.v. Wigthorpe.

2. MB, xxij, 175. See also above, p. 204.

3. Cf. CuttsRJ, 111-6.

Dowland's Musical banquet (1610; the song may have been accessible before that but it does not seem to have circulated in surviving manuscripts). From no. 41 onwards the repertory is definitely Jacobean in character and must have been compiled well into the second decade of the seventeenth century or even later. There are several consort compositions by 'John Okeover Wellensis' another composer whose music was not widely circulated.¹ Not surprisingly the only other sources containing consort pieces by him were copied by a west-countryman, John Merro.² These manuscripts too had Oxford connections and it can hardly be coincidental that one set of them, 17792-6, came to the British Museum from the same source as 17786-91. That source was a sale at Puttick's on 25th June 1849 through which the Museum acquired the music manuscripts Add. 17784-17805. Significantly Add. 17797 also has strong ties with Oxford being largely devoted to vocal music by Richard Nicholson. The vendor cannot now be traced since he is described in the sale catalogue merely as 'A distinguished professor'.³

Though the Wigthorpe part-books are a major source of Elizabethan consort song they have proved to be not altogether reliable, and the same is true of the small quantity of consort music. In 'De la court' (TC 70-1) there are several marked differences between 17786-91 and other sources. Some of these can be dismissed as simple errors, but there remain a number of variants which are probably attempts (generally quite competent ones) to 'improve' the music as the following examples show:

1. See GD, supplement, s.v. Okeover. The earliest documentation of Okeover's life is his probationary appointment as vicar-choral and organist at Wells Cathedral on 16th February 1620.

2. See below, pp. 228-30.

3. King's, 143.

Ex. 19

17786-91

Other sources

(The version in 17786-91 uses material from a repeat of this section a few bars later, and is presumably an attempt to make the music more consistent. Parsons's authority for this may be doubted.)

Ex. 20

alter-native 3rd part

17788

Other sources

(17788 undoubtedly gives a more interesting version than the other sources, but is it by Parsons? NB notes two and three of the top part are omitted in 17786 - a careless slip.)

Ex. 21

(17789 substitutes e' for the offending $c[\#]'$ thus avoiding parallel octaves and also making the passage consistent with similar ones in the piece. This correction would be adopted in a modern edition.)

The supposition that these part-books are 'edited' is rendered all the more plausible by their association with a composer and arranger, William Wigthorpe. 17786-91 is quite a hazardous source to work with and all the more so in connection with the two Byrd consort pieces which were

not widely circulated. There are careless mistakes here too (especially in the five-part fantasia TC 58) and probably some editorial interference. I suspect that the following variants fall into the latter category even though they probably do no more than set down on paper a natural tendency to embellish in performance:

Ex. 22

17786

Byrd (TC 84)

17786

E423
T342
29996

E423
T342

British Museum, MS Add. 29996

Keyboard book. 19 x 27.5 cm. No trace of original binding.

This complex manuscript is described and the contents listed in CaldwellEM. The foliation used below is recent and supersedes an earlier foliation which also runs through the whole book. Ff. 1'-2 contain a partial index in the seventeenth-century hand which copied f. 121' and added the title to TC 277 on f. 68. Ff. 6-48 and 49-71 form two early blocks, the first containing liturgical organ music. The second block contains organ music by Thomas Preston and towards the end the following consort pieces in keyboard score:

f.

68	<u>In nomine</u> [Parsons] [a 5]	277
68'	<u>Inomine</u> Mr. Bird [a 5]	254

Keyboard music in the hand of the second block is also contained in ff. 158-183. Ff. 72'-157' and 183'-end are mainly in the much later hand of Thomas Tomkins. Included are songs, madrigals and Jacobean consort music in open score, and also 'Twenty parts in one of Mr. Elwaye Bevins' (f. 136). The only Elizabethan consort music in Thomas Tomkins's hand is the following:

153'	<u>The leaves bee greene: a crownd</u> Mr. William Byrd [a 5]	112
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At various points in the manuscript another hand has added keyboard music by Nicholas Carleton II and the following consort pieces in keyboard score:¹

1. F. 69' contains '3 parts of Mr. Birds'. This item is the first half of a composition preserved in its entirety only in Lcm 2093 f. 30 rev., a late and unauthoritative keyboard source. The second half appears independently in the keyboard manuscripts Nevell f. 191 and Och Mus. 1207 f. 3' under the title 'Voluntary' by Byrd. A final cadence in four parts suggests that this 'voluntary' did not originate as an ensemble work. The style, which is consistent throughout both halves, is not uncharacteristic of the keyboard (printed in MB, xxvij, 96) and it seems doubtful that any of the music can be considered for consort, notwithstanding Fellowes's edition in ByrdW, xvij, 6.

210	[<u>Fantasia</u>] Bird [<u>a 5</u>] (beginning missing)	58
211	<u>A fantasia</u> Bird <u>a 6</u> (title in Thomas Tomkins's hand)	84
213'	<u>One other fantasi 6. voc to the vyolls</u> Mr. Bird (title and composer in Thomas Tomkins's hand)	85

Many hands contributed to this manuscript over a very wide span of time.¹ According to Caldwell the most highly organised sections are those by the unidentified scribe who copied the In nomines by Parsons and Byrd. His keyboard scores of consort music however are of secondary value as source material since they contain a number of decorative variants, especially in Byrd's In nomine.

Tomkins's open score of Byrd's Browning is another matter. Although it was written much later it is close to 31390 which is normally a good source. However 29996 does not derive from the earlier manuscript since it does not perpetrate a bad mistake at one point in the cantus part.²

Caldwell has suggested that the hand which copied TC 58 and 84-5 may be that of Nicholas Carleton II. His texts are not to be relied on since the two six-part Byrd fantasias, besides being transposed up a tone, contain many modifications, some introduced for simplification, some for decoration.³

1. For information regarding the scribes and their identity see CaldwellBM, j, Chapter IV.

2. Bars 42-5 in ByrdW, xvij, 43, for details see commentary to the edition.

3. See the modern editions in Krausa, 33 and 38.

New York Public Library, MS Drexel 4302

Score-book. 28 x 41 cm.

The contents of this manuscript have been summarised in BotsbiberM, 741-6 and are also briefly described in ThiemannMT, 434. The collection is arranged in headed sections commencing with English and Continental motets and anthems, and proceeding to six-part pieces including many Italian madrigals. There are also a few eight-part Italian madrigals. The only items which might be Elizabethan consort music come at the end of a section entitled 'Mottetti et madrigali a 6 di Alfonso Ferrabosco Seniore' (pp. 177-262). The numbering is original, but pagination is later:

no. p.

45	255	<u>Di sei bassi</u>	Alfonso Ferrabosco senior	89
46	259	<u>Di sei soprani</u>	Guillermo Daman	87

This source is often referred to as the 'Sambrooke manuscript' after Francis Sambrooke who owned the volume in the mid-seventeenth century and wrote his name at the top of the first page of music. Later owners include John Alcock (1745) and Rev. John Parker, who added a note, 'NB: all leaves that are torn out of this book were plain ones and much damaged by sea water'. Water damage is evident at the edge of the remaining leaves. The manuscript was originally a sequel to 3665 in the hand of Francis Tregian the younger (1574?-1619). It is likely that both manuscripts were copied during Tregian's imprisonment in the Fleet from c1609 till 1619.¹

1. See below, pp. 259-63.

Oxford, Christ Church, MSS Mus. 423-8

Set of six part-books. 19.7 x 28.3 cm. Contemporary vellum covered bindings, stamped with the descriptions 'C', 'A', 'T', 'Q', 'S' and 'B', respectively.

The manuscripts contain fantasias, In nomines, pavans and almains by Coperario, Ferrabosco II, Lupo, Ward and others. The only Elizabethan consort music is (foliation is recent):

f. f. f. f. f. f.

59' 33' 55' 7' - 51' In nomine A. Farabosco [I]

258

Concerning a five-part pavan wrongly ascribed in these part-books to Morley, see note to TC 718.

Oxford, Christ Church, MSS Mus. 463-7

Set of five part-books. 17.5 x 23.3 cm. Contemporary limp vellum covers, gold-tooled and stamped with the descriptions 'C', 'C', 'Q', 'T' and 'B', respectively. On the front cover of 466 is written 'Lattin and Italian songs of. 5. voc. unprinted'.

The manuscripts contain a section of motets followed by a section of Italian madrigals. Composers' names are not given except for one motet by 'Alfonso Ferrabosco [II]'. Apart from Clemens non Papa's 'Qui consolabatur' (see Noble, 104) most of the other motets and all of the madrigals may be attributed to Alfonso Ferrabosco I. Towards the end of the motet section are the following consort pieces (numbering is original, but foliation is recent):

no.	f. ¹	f. ²		
24	10'	12'	<u>In nomine</u> [Ferrabosco I]	258
25	11	13	<u>In nomine</u> [Ferrabosco I]	259

This set of part-books was perhaps owned by Nicholas Lanier (1588-1666) whose name appears on a vellum stub at the back of 465. The presence of a motet by Ferrabosco II indicates a date not earlier than c1600.

1. 463-6.

2. 467.

Tenbury, St. Michael's College, MS 1018

Score-book. 37 x 29 cm (approx.). Bound up with MSS 1015-7 and 1019, no trace of original binding.

The contents are somewhat inaccurately listed in FellowesC, 213-4. Each page of the manuscript has been pre-ruled for two braces of score, ff. 1-12' for six parts, ff. 13-30' for five parts, ff. 31-48' for four parts (foliation is recent). At the beginning of each of these sections a single scribe has copied motets, madrigals and consort pieces which although mainly anonymous may be attributed to Ferrabosco I (six and five parts) and Ferrabosco II (four parts).¹ The only instrumental piece by Ferrabosco I is:

f.

25' In nomine [Ferrabosco I] [a 5] 259

The same or a similar hand has continued the four-part section with English and Italian songs for one voice with bass accompaniment by Ferrabosco II, Giulio Romano (Caccini) and anonymous composers. After these is an unfinished piece in score which may be Elizabethan:

44' [Fantasia?] [a 4] 54

At the end of each of the three main sections of the manuscript are additions by many hands, mainly of songs with accompaniment for bass. Composers include Robert Johnson and Dowland. One of the additional hands has contributed two five-part pieces without text or title (ff. 29' and 30) which may be identified as 'Blessed is he that fears the Lord' and 'O Lord, how long wilt thou forget' by Byrd in copies identical with the 1588 print.

1. Except for the anonymous untitled piece on f. 32 which is Ferrabosco I's 'Fuerunt mihi lachrimae'. The untitled piece following (f. 32') is probably by Ferrabosco II on stylistic grounds.

The earliest hand, which includes Ferrabosco I's *In nomine*, must date from after c1600 because of the presence of pieces by Ferrabosco II. These scores are perhaps contemporary with 463-7 and other manuscripts devoted to collections of music by this father and son, often giving few attributions. Several of the Caccini songs appear in Le nuove musiche (1602), but the manuscript versions are independent of the print.

New Haven, Conn., Yale University, Library of the School of Music, Filmer

MSS A.11^{a-e} 1

Five out of a set of six part-books.

The manuscripts contain the following Elizabethan consort music:²

no. f. ³			
22	49'	<u>In nomine</u> Alfonso Ferrabosco I <u>a 5</u>	260
23	50'	<u>In nomine</u> Alfonso Ferrabosco I <u>a 5</u>	258
24	51'	<u>In nomine</u> Alfonso Ferrabosco I <u>a 5</u> (set to text beginning 'Exaudi voce meam')	259
f. or p.	32/60 ⁴	<u>In nomine</u> Woodson <u>a 5</u>	312

1. The only microfilm of this source known to me in this country (Pendlebury Library, Cambridge) has been mislaid. A letter to Yale University requesting information about the manuscripts remains unacknowledged. For these provisional notes concerning the Filmer part-books I am most grateful to Cdr. Gordon Dodd. NB. The forms of titles and composers' names in the contents list are not necessarily those of the source.

2. Facsimile of a leaf from MS A.11^a in MB, ix, p. xxij.

3. Foliation in MS A.11^a.

4. Two numbers on the same leaf.

CHAPTER IX

LATE SOURCES

4180-5	New York Public Library, MSS Drexel 4180-5	224
17792-6	British Museum, MSS Add. 17792-6	226
245-7	Oxford, Bodleian Library, MSS Mus. Sch. D.245-7	227
	Commentary on John Merro's part-books	228
1122	Paris, Conservatoire, MS Rés. 1122	231
39550-4	British Museum, MSS Add. 39550-4	232
Z341-6	Dublin, Marsh Library, MSS Z.3.4.1-6	234
302	Tenbury, St. Michael's College, MS 302	235
<u>KF</u>	<u>XX. Konincklycke Fantasien</u> , Amsterdam, 1648	236
	Manuscripts whose sole example of Elizabethan consort music is Bull's 'Dorick fantasia' (TC 33)	238
40657-61	British Museum, MSS Add. 40657-61	
397-400	Oxford, Christ Church, MSS Mus. 397-400	
C2	Ibid., MS Mus. 2	
436	Ibid., MS Mus. 436	
417-8, 1080	Ibid., MSS Mus. 417-8, 1080	
568-9	Oxford, Bodleian Library, MSS Mus. Sch. F.568-9	
2093	London, Royal College of Music, MS 2093	240
	Other late sources	241

New York Public Library, MSS Drexel 4180-5

Set of six part-books. Contemporary calf bindings, end-papers preserving fragments of early Tudor songs and instrumental pieces.¹

The manuscripts contain a wide variety of motets, anthems, madrigals, songs and instrumental music. There are three groups of Elizabethan consort music; the first is sandwiched between a section of texted English anthems and a group of Italian madrigals, textless except for English incipits (foliation is original):

f.	f.	f.	f.	f.	f.		
75	75'	77'	70'	52	-	<u>Innomine</u> Mr. Birde	254
75'	76	78	71	52'	-	<u>Inomine</u> Parsons	277
58 ²	76'	78'	71'	53	-	<u>Alfonsoe Inomine</u>	258
58'	77	79	72	53'	-	<u>Brusters Inomine</u>	248
59	78'	79'	72'	54	-	<u>Delacourt</u> [Parsons]	70
59'	77'	80'	73	54'	-	2a pars	71

The following pieces occur in a group of motets, some texted, some untexted:

80	97'	100'	89	73'	-	<u>Sermone blando</u> [W. Mundy] (2a pars only)	369
80'	98	101	89'	73'	28'	<u>Cante cantate</u> [Parsons]	91
81	98'	101'	90	74	-	<u>Johnsons knell</u>	117

The end of the manuscript is devoted to instrumental pieces headed by:

168'	179'	183'	165'	150'	71'	<u>Fantasia</u> Mr. Birde	85
-	180'	184'	166'	151'	-	<u>Fantasia</u> Mr. Birde	34
-	181	185	167	152	-	<u>Lorick</u> Doc. Bull	33

1. The end-paper fragments are discussed in StevensM, 426-8.
2. Due to an error in the original foliation there are two successive sets of leaves 58 to 75.

These are followed by seven four-part fantasias (printed in Beckli), anonymous and without title but attributable to Ives, Jenkins and Ferrabosco II, an anonymous five-part work (post-Elizabethan style) and a copy of Gibbons's published fantasias (c1620).

For discussion of this set see below, pp. 228-30.

British Museum, MSS Add. 17792-6

Five out of a set of six part-books. 19.5 x 14.6 cm. Contemporary calf bindings, gold-tooled, stamped with the initials 'I.M.' and the descriptions 'CANTVS', 'ALTVS', 'TENOR', 'QVINTVS' and 'BASSVS', respectively.

The manuscripts contain mainly consort music in three to six parts by Orlando Gibbons, Thomas Tomkins, Coperario, Ferrabosco II, William White, Dering, Thomas Lupo, Ives, Oker (Okeover), Ward and others. There are also some consort songs and anthems, some in seven parts, and a few motets.¹ The quintus part contains some duets for treble and bass [viols] and music in tablature for two and three lyra-viols. The consort pieces listed below are Elizabethan. There are two sets of folio numbers, one original, the other recent. The latter is used unless otherwise stated:

f.	f.	f.	f.	f.			
50'	53'	55'	18	50'	<u>Preludium</u> [Byrd] <u>a 5</u> (another copy of the	108	
					bassus part is in 17796 f. 64')		
66	54'	56'	19'	51'	<u>Sermone blando</u> [W. Mundy] <u>a 5</u> (2a pars	369	
					only)		
60'	63'	66'	29'	60'	<u>The funeralls</u> [Holborne] <u>a 5</u>	453	
64'	68	70'	34	63	<u>Brownings</u> [Byrd] <u>a 5</u>	112	

For discussion of this set see below, pp. 228-30.

1. Facsimile of 17792 f. 106' in MB, xxij, p. xxj.

Oxford, Bodleian Library, MSS Mus. Sch. D.245-7

Three part-books. 16.8 x 22.2 cm (245-6), 17.1 x 22.2 cm (247).

Contemporary calf bindings, gold- and blind-tooled, stubs of green ties.

The manuscripts contain consort music for viols and lyra-viols by Ives, Thomas Tomkins, Oker (Okeover), Jenkins, Ferrabosco II, Hume and others. There are also some three-part canzonets by Morley (1593) left textless for instrumental performance. At the end of a copy of Gibbons's nine published three-part fantasias (c1620) is the following (numbered '10' in 245 and 247 as if continuing the sequence of Gibbons fantasias):

p. p. f.

104 105 23' [Fantasia] Mr. Birde [a 4]

34

For discussion of this set see below, pp. 228-30.

Commentary on John Merro's part-books¹

Most of the contents of 4180-5, 17792-6 and 245-7, including the Elizabethan consort music, are in the hand of a single scribe who has identified himself at the back of 245 by writing 'John Merro his booke'. Andrew Ashbee has established that John Merro, whose initials are stamped on the covers of 17792-6, was a singingman at Gloucester Cathedral from at least as early as 1609 until his death on 23rd March 1636.² 4180-5 and 17792-6 are particularly closely linked because they both contain annotations and corrections written by a later owner who has been identified by Pamela Willetts as Dr. Matthew Hutton (1638-1711), an amateur musician and violist, well-known in Oxford musical circles before 1677.³

The manuscripts 245-7 were also associated with Oxford from an early date but had a different history from Merro's other books. They were part of a collection of ten volumes presented to the Oxford Music School in 1673. A note on the flyleaves of each states that 'Mr. William Isles sent these ten Bookes to Dr. Fell Deane of Ch: Ch: in Oxford for the use of the publicke Musicke Scoole.' Merro's volumes are numbered on the flyleaves 9, 8 and 10, respectively, and are mainly complete in themselves. However some additional parts (for example the fourth part of the Byrd fantasia TC 34) must have been copied into one of the remaining seven books. Only one of these, numbered 7, is extant, but its binding,

1. I am grateful to Dr. Andrew Ashbee for advice on these sources.

2. Music and Letters, xlvij (1967), 310-1.

3. Further on Hutton and his friends in WillettsMC.

handwriting and contents are different.¹

It is difficult to be precise about the dating of Merro's part-books. They all contain music by Jenkins² and are probably the earliest extant sources of this composer's music. This would suggest a terminus ad quem of c1615 though in the absence of any information about Jenkins's early career as a composer an earlier date cannot be ruled out. It is more probable however that the books were written after publication of Gibbons's three-part fantasias (c1620) for they all contain copies of these pieces which seem to follow the print closely. Merro was apt to copy from printed sources as whole sequences in 245-7 from Hume (1607), Morley (1593) and Ferrabosco II (1609) testify. Byrd's fantasias in 4180-5 and 245-7 seem also to derive from the 1611 print (in the fourth voice of TC 95 Merro skipped a line of the printed text at one point). However a copy of Michael East's anthem 'Sing we merrily' in 4180-5 and 17792-6 is from a version totally independent of the 1624 print³ so contrary to Hughes-Hughes's statement⁴ neither set need have been copied after that date. According to Philip Brett⁵ many pieces seem to have been copied direct from 4180-5 to 17792-6 and there is no reason why this should not be the case with Mundy's 'Sermone blando' (TC 369), the only Elizabethan consort piece common to both sets. A sequence of two-part airs by various composers, including

-
1. Ob Mus. Sch. F.575.
 2. Not taking into account a series of three-part Jenkins works contributed by a later hand at the end of 245-7.
 3. Another anthem attributed to East in 17792-6 and 4180-4, 'Rise, O my soule' is in fact by William Simms; see Daniels, 138.
 4. Hughes-HughesC, j, 13.
 5. MB, xxij, 173.

Jenkins, is common to both 17792-6 and 245-7, but I do not venture to say which came first.

Pamela Willetts assessed Merro as 'technically speaking a skilful copyist of music though not a very accurate one.'¹ This is borne out by a number of careless slips in the Elizabethan consort music, though usually these can be easily corrected. Examination of those pieces which were widely circulated shows that Merro's versions are otherwise to be relied upon.² He shows no signs of editorial interference and uses accidentals sparingly. The absence of any demonstrable relationship with any other extant sources (except for the Byrd 1611 print) gives additional importance to Merro's books despite their late date. Some of the Elizabethan pieces are rare, including, for instance, three unique consort songs.³ It is curious that Byrd's Prelude [and Ground] should be preserved exclusively (except for a single part in 32377) amongst these late sources, though the text it gives is not good.

1. WillettsMC, 74.

2. TC 33, 70-1, 91, 112, 117, 248, 254, 258, 277 and 369. Exceptionally, the fourth voice of TC 71 ends quite differently in 4182 from all other sources.

3. MB, xxij, 173.

Paris, Conservatoire, MS Rés. 1122

Keyboard book. 18 x 28 cm. Contemporary calf binding.

The manuscript is described in detail and the contents listed by Stephen Tuttle in MB, v, 155-62. The contents consist entirely of music by Byrd, Bull and Tomkins. The following consort pieces appear in keyboard score (pagination is original):

P.		
16	<u>A fancy</u> William Birde [<u>a 4</u>]	34
19	<u>Mr. Birdes fantasi two pts in one in the 4th above</u>	58
	Mr. William Byrde [<u>a 5</u>]	

This volume of keyboard music is in the hand of Thomas Tomkins and, according to Stephen Tuttle, was written in the second quarter of the seventeenth century. The four-part fantasia listed above contains some significant variants from the 1611 print which point to its being an earlier version.¹ In the five-part fantasia Tomkins is apt to add little decorations in a similar way to the pieces in keyboard score in 29996. But this source is of value because of a number of careless slips in the only other complete version of TC 58, 17786-91.

1. I am indebted to O. W. Neighbour for this information.

British Museum, MSS Add. 39550-4

Five out of a set of six part-books. 19 x 30 cm (approx.). No trace of original bindings.

The manuscripts contain fantasies, In nomines and pavans in five and six parts by Ward, William White, Ravenscroft, Cranford, Dering, Coperario, Ferrabosco II and Lupo. The following group of Elizabethan pieces also appears (the original pagination has been superseded by recent foliation):

f. ¹	f. ²			
27'	28'	<u>In nomine</u>	Will[iam] Birde a 5	252
28	29	<u>In nomine</u>	Alfonso [Ferrabosco] Seignior a 5	260
28'	29'	<u>In nomine</u>	Alfonso [Ferrabosco] Seignior a 5	259
29	30	<u>In nomine</u>	Alfonso [Ferrabosco] Seignior a 5	258
29'	30'	<u>In nomine</u>	Will[iam] Birde a 5	253

These manuscripts, and the way in which they were compiled, have been described by Pamela Willetts.³ Three scribes contributed most of the musical text, and each is represented in the five Elizabethan pieces listed above. The writer of the inner parts of the first Byrd In nomine (TC 252)⁴ has been identified as Sir Nicholas Le Strange of Hunstanton (1603-55). The remaining parts of this In nomine and all of Byrd's and Ferrabosco's second In nomines (TC 253 and 259) were copied by a second hand, while Ferrabosco's first and third In nomines (TC 260 and 258) were copied by a third. Either of these hands may have belonged to Thomas

1. 39551.

2. 39550, 39552-4.

3. WillettsNS.

4. 39550, 39552-3.

Brewer, a servant of Sir Nicholas.

A remarkable feature of this set is the extensive annotation of the musical text by reference to other contemporary manuscripts which are identified by their owners' names. All five pieces listed above were collated with 'Gibbs b[ooks]', but many of the other pieces in the collection were compared with six or more copies. Gibbs's source has not been identified but it must have been of a comparatively late date since it was also used to collate pieces by, for example, Dering and William White. These manuscripts have been tentatively dated c1640 by Pamela Willetts who has also outlined their later history up till 1917 when they reached the British Museum as part of a bequest of Dr. Thomas Lea Southgate.

Dublin, Marsh Library, MSS Z.3.4.1-6

Set of six part-books. 19.5 x 24 cm. Contemporary vellum covered bindings stamped respectively with the following headings: '1. TREBLE: .3.4.5.6. .P[arts].', '2. TREBLE: .3.4.5.6. .P.', '1. BASE: .3.4.5.6. .P.', 'CONTRATENOR: .5.6. P.', '2. BASE: .6. P.', 'TENOR: .4.5.6. P.'

The manuscripts contain nearly 150 instrumental pieces arranged in ascending order of number of parts. Amongst the composers are T. Lupo, O. and R. Gibbons, Jenkins, Ferrabosco II, Ward, Ives, Coperario, T. Tomkins, W. White, Coleman, Dering and Nicholson. Probably the only Elizabethan piece is the following:

no. f. f. f. f. f. f.
37 84' 84' 84' 34' - 62' In nomine Alfonso [Ferrabosco I] 258

The contents of the manuscripts suggest a date in the second quarter of the seventeenth century.

Tenbury, St. Michael's College, MS 302

Score-book. 39 x 29.2 cm. No trace of original binding.

The contents are somewhat imperfectly listed in FellowesC, 48. They comprise, in ascending order of number of parts, fantasias, and other instrumental pieces by T. Lupo, Coperario, Cranford, Ives, East, Jenkins, O. Gibbons and Lawes. There is also some vocal music, left textless, by Morley and Marenzio. The only Elizabethan consort music is (foliation is recent):

f.

19' [Fantasia?] Dr. Bull [a 3]

21

The contents of this manuscript suggest a date in the second quarter of the seventeenth century. Bull's piece is also found, with superior text, in 24. An important variant at bar 37 could indicate a revision by Bull, in which case 302, though a late source, may derive from an earlier version of the piece than 24.¹

1. See MB, ix, 219.

XX. Konincklycke / FANTASIEN, / Om op 3 Fioolen de Gamba en ander
 Speel-tuygh / te gebruycken. / Gestelt door de Konstige Engelse Speel-
 meesters, / T. LUPO. / I. COPRARIO. / W. DAMAN. / En noch IX. / FANTASIEN,
 / Om met 3 Fioolen de Gamba en ander Speel-tuygh te gebruycken. / Door /
 ORLANDO GIBBONS, / Organist en Zang-meester, van de Koninck van Engeland.
 / [Printer's mark] / t'AMSTERDAM. / By Paulus Matthysz. inde Stoof-steegh,
 in 't Muzyk-boek, gedrukt. 1648.¹

Three part-books ('Hooghste-geluit', 'Middelste-geluit' and 'Laeghste-
 geluit'). Dedication on f. 2 headed 'Den E. Hoogh-geleerden en Konstrycken
 Heere. Bartholdus Nihusius' and signed 'dat ick ben Myn Heere UE:
 dienst-schuldige Dienaer Paulus Matthysz.' Surviving copies: D-W,
 PL-GD (one part-book only²), S-Uu, In the possession of W. Noske, The
 Hague (a photographic copy is in NL-DHgm shelf-mark 80 I 28).

The publication is described and the contents listed in DavidssonC,
 iij, 115. The volumes fall into two parts: part one contains 15
 three-part fantasias by Thomas Lupo, four by Coperario and the Elizabethan
 piece listed below; part two, with a second title-page, is an edition
 of Orlando Gibbons's three-part fantasias, first published in London
c1620. Numbering is original.

no.

7 Fantasie Will[iam] Daman a 3 25

The dedicatee, Nihusius, was a Catholic clergyman of some musical
 ability who lived at Amsterdam in the 1630s and 1640s.³ According to the

1. Facsimile of title-page in KinskyG, 195.

2. EitnerQ, iv, 242; not listed as incomplete in RISM.

3. RaschSD, 271.

dedication the fantasias earned the description 'royal' because they were originally written for the proposed marriage of 1623 between the Prince Charles (later Charles I) and the Spanish infanta Maria. There is no evidence to support this and it is difficult to imagine why Daman's solitary contribution from a previous generation should have been selected. Matthysz writes that the pieces came to him via 'onsen standvastigen Holandschen Apollo' (Our steadfast Dutch Apollo), perhaps referring to Constantijn Huygens.¹

1. RaschSD, 271.

Manuscripts whose sole example of Elizabethan consort music is Bull's

'Dorick fantasia' (TC 33)

This heading needs some qualification as it cannot be stated with certainty that Bull's composition was written by 1603, or even that it is consort music. The music is underlaid as an anthem in Thomas Myriell's part-books ('Fraile man, despise the treasures of this life'),¹ but although the last line of the text seems well matched to the music (Ex. 23a), differences in the way notes are split up in all cases points towards the precedence of the consort version (Ex. 23b and c).

Ex. 23 Bull

Springe up and dies a - gaine this world's de - light,
 Dane For-tune's bit - ter

The title 'Dorick' is supplied only in 4180-5, but it is also given to a number of apparently unrelated keyboard pieces by Bull.² In the following sources the piece is without title (except that in 568-9 it is first in a series described as 'Coperario phancies', although the remaining pieces are in fact by Ferrabosco II and Ward³) and the only attribution is in 40657-61: 'Doc. Bull'.

1. Lbm Add. 29372-5 f. 9' and Add. 29427 f. 75', printed in BullF.
2. See MB, xiv, 153-7.
3. Cf. DoddCB.

40657-61
397-400
C2
436
417-8, 1080
568-9

British Museum, MSS Add. 40657-61 (ff. 26', 26', 12', 26', not in 40661)
Set of five part-books. Before 1645. Bull's piece is not one of those in the hand of William Lawes.

Oxford, Christ Church, MSS Mus. 397-400 (f. 1) Set of four part-books. In the hand of John Lilly (d1678).¹

Ibid., MS Mus. 2 (f. 74) Score-book. In the hand of an associate of John Lilly.¹

Ibid., MS Mus. 436 (f. 1) Organ book. The manuscript has the music of MSS 397-400, 401-2 and 403-8 in short score. In the same hand as MS 2.¹

Ibid., MSS Mus. 417-8, 1080 (f. 33) Incomplete set of three part-books. In the hand of an associate of John Lilly.¹

Oxford, Bodleian Library, MSS Mus. Sch. F.568-9 (f. 110') Incomplete set of two part-books. Second half of the seventeenth century.

1. See WillettsJL, where it is estimated that the manuscripts in Lilly's hand were copied before 1668.

London, Royal College of Music, MS 2093

Keyboard book. 19 x 14.5 cm. No trace of original binding.

The manuscript contains mainly preludia, voluntaries and grounds by late seventeenth-century composers including Child and Blow. There are also some pieces by Bull and Byrd including the first thirteen bars of the following consort piece in keyboard score:

f.

25 rev Fancie Mr. Bird [a. 4]

35

For a discussion of 'Fantazia p[er] Mr. Bird' (ff. 30-25' rev) see above, p. 215.

241

Other late sources

A number of eighteenth-century and later manuscripts contain Elizabethan consort music but are not indexed in the thematic catalogue or discussed elsewhere in this dissertation because they are known to derive from earlier sources which are still extant:

Cambridge, Fitzwilliam Museum, MS 2.F.21 (catalogue no. 178)

A score-book copied in the first half of the eighteenth century apparently from the present Tenbury MSS 379-84 most of whose contents appear in the same order. Included is Byrd's six-part fantasia TC 84.¹

Ibid., MS 30.F.22 (catalogue no. 107) A composite manuscript the first layer of which contains pieces scored in the early eighteenth century from Byrd's 1611 publication including the four-part fantasia TC 34.

British Museum, MS Add. 11586 Contains the following pieces in score in the hand of Dr. Burney: Parsons In nomine TC 277, Bull In nomine TC 249, White In nomine TC 308. A note accompanying Bull's piece records that the music was copied at Oxford. The presence of 'Je file' and 'Ascendo' wrongly attributed to Parsons and Tye respectively confirms that this source derives from 984-8.

Ibid., MS Add. 23625 Includes an eighteenth-century copy of MorleyCT scored by Thomas Barrow.²

Tenbury, St. Michael's College, MS 804 Contains Parsons's 'Ut re mi fa sol la' (TC 387-8) and other pieces scored by John Stafford Smith from 30480-4.

Ibid., MS 1474 Transcriptions by E. H. Fellowes of the 'Willmott manuscript', 'Petre manuscripts' and 'Potter manuscript'. The first

1. I am grateful to Stanley Boorman for sending me a contents list of this manuscript.

2. Hughes-HughesC, ij, 169.

of these is now in the possession of Capt. Robert Berkeley and contains no instrumental music (T 1486 is a companion part-book, both manuscripts being in the hand of John Sadler). The other sources are now at Chelmsford, Essex County Record Office, and the British Museum, respectively (P1, P2 and 47844).

CHAPTER X

SOURCES OF DANCE MUSIC

74-6	British Museum, MSS Roy. app. 74-6	245
<u>HolborneP</u>	Antony Holborne, <u>Pavans, galliards, almains</u> , London, 1599	253
<u>FüllsackA</u>	Zacharius Füllsack and Christian Hildebrand, <u>Ausserlesener Paduanen und Galliarden</u> , Hamburg, 1607	255
30826-8	British Museum, MSS Add. 30826-8	257
3665	Ibid., MS Egerton 3665	259
64-9	Oxford, Bodleian Library, MSS Mus. Sch. C.64-9	264
	Scottish sources	265
TW	The Thomas Wode part-books	
488	Edinburgh University Library, MS La. III.488	
5214	Edinburgh, National Library of Scotland, MS MS Adv. 5.2.14	

The above sources all contain dance music estimated to have been set for unspecified groups of instruments between 1550 and 1600 approximately. Only the first two items in the list were actually compiled in the sixteenth century and the problem of separating Elizabethan from Jacobean compositions in later sources is acute. At least four seventeenth-century sources contain consort dance settings which, although they derive from Elizabethan compositions, are probably of Jacobean or later date and are therefore beyond the scope of this study. They are: Ckc 321, Lbm Add. 15118, Add. 17786-91 (see above, pp. 210-4) and Lcm 1145.

A set of five instrumental part-books at Kassel¹ contains a section of 23 five-part dances with English titles probably copied at the beginning of the seventeenth-century. The main part of the books includes a large number of dances by Landgrave Moritz of Hesse-Cassel (1572-1632) and one of the English dances bears his initials ('L. M. pavin').² The manuscripts clearly originated at his Court and the English pieces presumably reflect the presence of a resident company of English musicians there from 1594 onwards.³ They are not however considered 'Elizabethan' since they were almost certainly made for Continental consumption. The copyist may have been the English musician Richard Machin who was at Kassel from 1600 to 1605.⁴ In 1887 a copy was made by F. Liebing and is now in the British Museum as Add. MS 33295. Unfortunately some pages of the treble part-book at Kassel were already missing by that date leaving a number of pieces incomplete.

Elizabethan consort dance music is also contained in the following manuscripts described in other chapters: 316 (p. 101), 30480-4 (p. 121), 22597 (p. 138), 32 (p. 191), 37402-6 (p. 196) and 17792-6 (p. 226).

1. D-Kl MSS 4^o Mus 72.

2. A list of contents and a brief description are in Oberste, 70-7. A selection from the Landgrave Moritz compositions is printed in MoritzA, J.

3. GD, s.v. English Musicians Abroad.

4. CurtisS, 15-6.

British Museum, MSS Roy. app. 74-6

Three out of a set of four part-books. 28 x 19 cm. Contemporary limp vellum covers of 74 and 76 preserved in present bindings. On them is written 'TRIPLEX' and 'TENOR', respectively. No trace of original binding of 75, the contratenor book.

The manuscripts are primarily devoted to Edwardine church music with English text, mainly canticles, metrical psalms and anthems.¹ Nearly all of the compositions are anonymous but some may be attributed to Tallis and Tye. At the end of each book various later hands have added textless music mostly in rough score. Foliation is recent.

74: Later additions on ff. 32'-3 are probably from two vocal pieces in spite of the absence of text. Only two voices are given, written out on facing pages. Instrumental additions follow in several hands which may be conveniently dealt with in six groups.

Group A. Separate parts:

f.		
34'	[<u>Galliard?</u>] (fragment)	519
34'	[<u>Pavan?</u>] (fragment)	471

Group B. Separate parts:

35	[<u>Galliard?</u>] [<u>a 5</u>]	520
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Group C. Bass part:

35'	[<u>Pavan?</u>] (last section only?)	422
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Group D. Separate parts; the same hand appears in 76 f. 45:

1. Facsimile of 74 f. 6 in BlezzardLB, 129.

33'	[<u>In nomine</u>] [Parsons] [<u>a 7</u>]	327
36'	<u>When shall my sorowfull sythyng slake when shall my wofull wayling</u> [Tallis] (two parts) (MB, j, 63)	-

Group E. The following pieces seem to be the work of two principal hands, probably of foreign origin to judge by the titles. The music is in quasi-score unless otherwise stated:

52' rev	<u>Allemande</u> [<u>a 4</u>] (plus added part)	472
52 rev	[no title] [<u>a 4</u>] (plus added part)	521
52 rev	[no title] [<u>a 4</u>] (plus added part)	522
51' rev	<u>Galliarde</u> [<u>a 4</u>] (plus added part)	473
51 rev	[no title] [<u>a 4</u>] (plus added part, the whole piece struck through)	423
50' rev	<u>Seconda desperada</u> [<u>a 4</u>] (plus added part)	474
50 rev	<u>Terza desperada</u> [<u>a 4</u>] (plus added part, the whole piece struck through)	475
49' rev	<u>Canon unam mensuram iuvenabis</u> [?] (deleted fragment of a single part of piece on f. 48' rev)	477
49' rev	[no title] [<u>a 4</u>] (parts scattered over the page; = f. 43' rev)	424
49 rev	[no title] [<u>a 4</u>] (plus added part)	476
48' rev	<u>Pavane canon in subdiatessarum inferiorem partem non pudebit mapere</u> [<u>a 4</u>] (plus added part; four parts in quasi-score with a fifth, the resolution of the canon, added below; cf. f. 49' rev)	477
48 rev	<u>Pavane canon per aliam viam reversi sunt in regionem suam</u> [<u>a 4</u>] (plus added part, canonic fifth part not written out)	478
47' rev	<u>Canon aliud</u> [<u>a 4</u>] (plus added part, canonic fifth part not written out)	425
47 rev	<u>Desperada</u> [<u>a 4</u>] (plus added part)	479
46' rev	<u>Ruger</u> Mr. Rychard Pyttyns [<u>a 4</u>] (the composer's name is added by another hand which may be sixteenth-century but whose authority cannot be guaranteed; I cannot agree with the reading 'By me Rychard Pyttyns' given in <u>Hughes-HughesC</u> , iij, 201 and <u>WardHP</u> , 172)	528
46 rev	<u>Ronda</u> [<u>a 4</u>] (plus added part)	480

45' rev	<u>Larepresa</u> [<u>to the above</u>] [<u>a 4</u>] (plus added part)	561
45 rev	<u>Brandeburges</u> [<u>a 4</u>] (plus added part)	562
44' rev	<u>Larepresa</u> [<u>to the above</u>] [<u>a 4</u>] (plus added part)	427
44 rev	<u>Allemana d'amor</u> [<u>a 4</u>] (plus added part)	492
43' rev	[no title] [<u>a 4</u>] (cf. f. 49' rev)	424
43' rev	[no title] (single part)	523

Group F. The following pieces are written by a group of hands using English titles. They are in quasi-score unless otherwise stated:

43 rev	<u>Pavan</u> [<u>a 4</u>] (plus added part)	428
42' rev	<u>Pavana</u> [<u>a 4</u>] (plus added part by another hand)	481
42 rev	[<u>Galliard</u>] [<u>a 4</u>] (treble and bass parts of piece on f. 41' rev)	568
42 rev	[fragment] [<u>a 4</u>]	437
41' rev	<u>Gallyard</u> [<u>a 4</u>] (see f. 42 rev)	568
41 rev	<u>Pavin of Albarti</u> [Innocenzio Alberti?] [<u>a 5</u>]	441
40' rev	<u>Galliard</u> [<u>to the above</u>] [I. Alberti?] [<u>a 5</u>]	541
40 rev	<u>Galliard</u> [<u>a 4</u>] (plus added part)	524
39' rev	<u>Pavin</u> [<u>a 5</u>]	482
39 rev	<u>Galliard Innocents</u> [I. Alberti?] (single part)	563
39 rev	<u>Gallyard</u> [<u>to the pavan below?</u>] (parts scattered over the page)	569
38' rev	[<u>Pavan?</u>] [<u>a 4</u>] (parts scattered over the page)	483
38 rev	<u>Pasemesures paven</u> (single part)	493
37 rev	<u>Pavana Smythes</u> (single part)	484
37 rev	<u>Gallyard Smythes</u> (single part)	564
37 rev	[<u>Galliard?</u>] (single part)	525
36' rev	[<u>Almain?</u>] [<u>a 4</u>] (plus added part)	429

75: Similar, but not necessarily identical, hands are used for each instrumental addition. The music is in quasi-score:

f.		
35	[no title] [<u>a 4</u>]	438
35'	[no title] [<u>a 5</u>] (five bass-clef parts)	430
36	[<u>Pavan?</u>] [<u>a 4</u>] (plus added part)	485
36'	[<u>Pavan?</u>] [<u>a 4</u>] (plus added part)	486

76: The instrumental additions are written by several hands which may be conveniently dealt with in four groups.

Group A. Two incomplete parts only from a planned quasi-score; probably the first addition to be made in 76 after the copying of the anthems:

f.

43' [fragment] 439

Group B. A later insertion in score on a blank page in the middle of the anthems:

24 [no title] [a 2] 431

Group C. In score or quasi-score:

43' [Galliard?] [a 4] (treble and bass parts of piece on f. 48' rev; a different hand has written 'Wyllyam' under the treble part at the beginning) 567

44 [Pavan?] [a 4] 487

44' [fragment] [a 4] 488

45' [no title] [a 4] (plus added part) 440

50' rev [fragment] [a 4] 489

48' rev [Galliard?] [a 4] (underneath a different hand has written 'Quatuor partis est Febribaray [?] Wyllyam'; cf. f. 43') 567

46 rev [no title] a 5 (single part) 565

Group D. Treble parts, usually employing a G clef on the lowest line of stave and featuring semiquaver figuration:

50 rev [fragments] (probably two pieces whose beginnings are torn away) -

49' rev Galiarda (fragmentary due to a torn leaf) 526

48 rev P[i]e[d?] de cheval 432

47' rev Mi Lord Markes galiarde W.S. 570

47 rev Pavana 433

46 rev Pavana 490

In addition to these hands the same scribe that contributed group D to 74 wrote the following piece in 76. The four parts are on adjacent staves but not aligned, and in the order [cantus, tenor, bassus and altus]. The beginning is missing due to a lost leaf:

45 [In nomine] T. P[ointz] [a 4] 230

Some fragments of Italian six-line lute tablature are on f. 37. F. 51, mistakenly bound into this manuscript, belongs between ff. 42 and 43 of Roy. app. 25.

The main section of these manuscripts, containing liturgical music with English text, may be dated c1549-52, that is about the same time as the so-called Wanley manuscripts in the Bodleian Library.¹ Peter le Huray has conjectured that the part-books were compiled for use in a private chapel, but at an early stage in their history they were in the library of the Roman Catholic Henry Fitzalan, 12th Earl of Arundel. Arundel's name appears on the inside back cover of 76, and traces of the Fitzalan armorial stamp can be made out on the same page as well as on f. 32 of 74. After Arundel's death in 1580 his library was merged with that of his son-in-law, Lord Lumley,² whose name also appears in 74 and 76. An inventory of the Lumley collection in 1609 describes the part-books, then complete, as 'A sett of 4 bookes in English, manuscript. Litanie. The firste, Arise o Lorde, 4 volumes.'³

The instrumental additions were apparently made during Arundel's lifetime for underneath the title 'Mi Lord Markes galiarde' in 76 (TC 570)

1. Le Huray, 172-82; cf. BlezzardLB.

2. See the introduction to JayneLL.

3. JayneLL, 286.

the scribe has also written 'My Lord of Arundell'. In all probability the books had ceased to have any practical use by the time they passed into Lumley's library. The numerous names which appear on the covers and at various points within the books (listed below) are probably of a similarly early date in Queen Elizabeth's reign.

The titles and musical styles of many of the instrumental pieces suggest a Continental provenance, but the books could not have originated abroad. None of the music seems to have been copied from printed Continental dance collections and the almost total non-existence of sixteenth-century manuscript sources of Continental dance music makes it unlikely that any identical concordances will come to light. The 'Pavin of Albarti' and its companion 'Galliard' (TC 441 and 541) in 74 are versions of pieces found in Continental sources with the title 'Si je m'en voie', but even Gervaise's five-part setting in the Troisième livre de dancieries (1557) is a quite distinct arrangement.¹ The English title may reflect some connection with the composer Innocenzio Alberti, especially in view of the presence of a 'Galliard Innocents' also in 74. In 1566 Henry Fitzalan commissioned a set of madrigals from this composer whilst travelling in Italy.² The resulting set of manuscript part-books was completed two years later and bound in covers bearing the Fitzalan armorial stamp. Subsequently the set passed to Lumley's library and is preserved today as Roy. app. 36-40.

Nearly all of the dances are complete in four parts, but there is often a quinta pars (usually so named and pitched between the tenor and

1. I am grateful to David Fallows for checking this source in Paris, Bibliothèque Nationale. For other sources see Brownl.

2. ObertelloVM, 104.

bass parts) clumsily added. In many cases the four-part composition was written down in quasi-score and the fifth part written down later in the space below the bass part. Such parts have every appearance of being composed on the spot by the scribe. Most of the pages of 74-6 are very confused and messy to look at and one or two pieces (e.g. TC 424) could well be sketches for compositions with crossings out and reworkings.

Thus the music though Continental in style appears to have been adapted in England, and in at least some cases wholly composed there. The titles are predominantly in Italian but a significant number are in English. A very large number of hands contributed the instrumental additions which are by no means uniform in texture and are almost certainly the work of several composers. It is tempting to associate the books with the scene of the greatest concentration of foreign musicians in England, the Royal Court. The Earl of Arundel was a powerful influence at the Court and quite possibly acquired the books from this source.

Admittedly the many names scattered through the part-books offer little positive support for this conjecture, though it does raise the alternative possibility that 'Albarti' might be identified with Albert de Venice, a viol player who served in the Royal Musick from 1540 to 1559.¹ If this is the case the 'Galliard Innocents' might be connected with Innocent de Come, another viol player who served in the Royal Musick from 1555 to 1603.² One of the names inscribed on f. 1^r of 74 could be identified with the Thomas Sampson who was a Gentleman of the Chapel Royal

1. WoodfillM, 297-9.

2. WoodfillM, 299-300.

from 1564 till his death by drowning in 1615.¹ His signature appears several times in the ~~Cheque-Book~~ and might be the same as that in the present manuscript bearing in mind that the Chapel Royal signatures are probably of a much later date.² The following names also appear in 74 but as far as I know have no connection with music in royal circles: 'Robert Grimes', 'Christopher Lyllingworth' and 'John Cunyngham' (f. 1'), 'Peter Collyng' (f. 27), 'George' (f. 27'), 'Nicholas Bourne' and 'Richard Oliver' (f. 34'), and 'John Marks' (f. 50). At the top of f. 37 is written 'John Hornsaye is my name and with my ...' [ending illegible]. The name 'John Hornsay' is also written upsidedown at the foot of f. 35' of 75. At the foot of f. 36 in the same part-book is written 'S^{ar} Marquese' possibly in the same hand as the music. The inner sides of the vellum covers of 76 contain many scribbles, mostly faded to the point of illegibility, and the names 'William Harison' and 'Thomas Gyles'. Gyles is probably to be identified with Nathaniel Giles's father (c1529-after 1585). Nothing is known of his activities between 1543 when he was succeeded by William Mundy as head chorister at Westminster Abbey and 1582 when he ~~became~~ organist of St. Paul's.³ The name 'Wyllyam' also appears in association with the untitled piece (TC 567) on ff. 43' and 48' rev of 76. Further additions (perhaps of slender musicological interest) include the words 'How to dystyll very good aquavite' (no further instructions) and 'qui vivit per omnia' between the staves of 'Mi Lord Markes galiarde'.

1. Cf. many references in the index to Rimbault0.

2. Cf. note on Henry Sampson below, p. 304.

3. GD s.v. Thomas Giles.

PAVANS, / GALLIARDS, ALMANS, AND / other short AEirs both grave, and
light, / in five parts, for Viols, Violins, / or other Musicall winde /
Instruments. / Made by Antony Holborne Gentleman and / Servant to her most
excellent / Maiestie. / [Printer's mark with the motto 'DEUS IN AETERNUM']
/ Imprinted at London in little Saint Hellens by William Barley, the /
Assigne of Thomas Morley, and are to be sold at his / shop in Gracious-
streete. / 1599. / Cum privilegio ad Imprimendum solum.

Five part-books (Cantus, Altus, Quintus, Tenor and Bassus). Dedication
on sig. A2 headed 'TO THE RIGHT WORSHIPFULL AND VERTUOUS GENTLEMAN SIR
RICHARD CHAMPEYNOENE KNIGHT' and signed 'Yours in all love and due
reverence, Antony Holborne'. Surviving copies: Lbm (K.2.a.8. [altus
lacks sig. A1, bassus lacks sig. A2, A3, D2 and E2]), Och (Mus. 231-5),
US-SM (cantus and bassus).

The entire collection is reprinted in HolborneP.¹ The contents are
also listed in JefferyH, 167-8 and BrownI, 431-2. In the following
list the numbering is original:

no.		10	<u>Galliard</u>	546
1	<u>Bona Speranza</u>	446	11 <u>Pavan</u>	449
2	<u>The teares of the Muses</u>	545	12 <u>Galliard</u>	547
3	<u>Pavan</u>	403	13 <u>Pavan</u>	405
4	<u>Lullabie</u>	502	14 <u>Galliard</u>	505
5	<u>The Cradle</u>	404	15 <u>Pavan</u>	406
6	<u>The New-Yeeres gift</u>	503	16 <u>Galliard</u>	506
7	<u>Pavan</u>	447	17 <u>Paradizo</u>	407
8	<u>The Marie-golde</u>	504	18 <u>The Sighes</u>	507
9	<u>Pavan</u>	448	19 <u>Sedet Sola</u>	408

1. The reprint appears to be more rare than the original, and I have located no copy in Britain. The British Museum has a photostat copy of an anonymous manuscript score of the whole collection made in 1932 (shelf-mark: h.267.).

20	<u>Galliard</u>	508	43	<u>Amoretta</u>	456
21	<u>Infernum</u>	409	44	<u>Nec invideo</u>	553
22	<u>Galliard</u>	509	45	<u>Pavan</u>	414
23	<u>Spero</u>	450	46	<u>Galliard</u>	514
24	<u>Galliard</u>	566	47	<u>Pavan</u>	457
25	<u>Patiencia</u>	451	48	<u>Galliard</u>	554
26	<u>Hermoza</u>	548	49	<u>Pavan Ploravit</u>	458
27	<u>The image of Melancholly</u>	410	50	<u>Galliard Sic semper soleo</u>	555
28	<u>Ecce quam bonum</u>	510	51	<u>Posthuma</u>	459
29	<u>Mens innovata</u>	452	52	<u>Galliard</u>	556
30	<u>Galliard</u>	549	53	<u>Last will and testament</u>	460
31	<u>The funerals</u>	453	54	<u>Galiard</u>	557
32	<u>Galliard</u>	550	55	<u>The night watch</u>	436
33	<u>Heres paternus</u>	454	56	<u>Almayne</u>	415
34	<u>Muy linda</u>	551	57	<u>Almaine</u>	416
35	<u>Decrevi</u>	455	58	<u>The fruit of love</u>	461
36	<u>My selfe</u>	552	59	<u>The Choise</u>	462
37	<u>Pavan</u>	411	60	<u>The Honie-suckle</u>	417
38	<u>Galliard</u>	511	61	<u>Wanton</u>	581
39	<u>Pavan</u>	412	62	<u>The widowes myte</u>	515
40	<u>Galliard</u>	512	63	<u>The Fairy-round</u>	516
41	<u>Pavan</u>	413	64	<u>As it fell on a holie Eve</u>	558
42	<u>Galliard</u>	513	65	<u>Heigh ho holiday</u>	559

At the end of each part-book on sig. E2' is a list of contents.

Neither the British Museum nor the Christ Church copies contain any indication of early ownership, and there are no traces of original bindings. The imperfect British Museum set has a few contemporary manuscript markings, mainly of little significance but including at least two corrections of the musical text (no. 27 in the altus book; no. 51 in the cantus book).

Ausserlesener Paduanen und Galliarden / Erster Theil. / Darinn 24.
liebliche Paduanen und auch so viel Gal-/liarden zu fünf Stimmen auff
allerley Instrumenten - und in-/sonderheit auff Fiolen zu gebrauchen -
ver-/fasset. / Diebevor nie in Truck ausgegangen - jetzt aber allen der /
edlen Music Liebhabern (so den Text nicht brauchen) zu Nutz und / frommen
colligirt - und mit Verlegung an Tag / gegeben - / Durch / Zachariain
Füllsack - und Christian Hildebrand - eines Erbaren / Raths der löblichen
Statt Hamburg bestellte / Instrumentisten. / [Coat of arms] 1607. /
Hamburg - bey Philip von Ohr.¹

Five part-books. Dedication headed 'Dem Durchleuchtigsten Hochgebornen
Fürsten und Herrn Herrn Christiano II. Hertzogen zu Sachsen des H.
Römischen Reichs Ertzmarschalcken und Churfürsten Landgraffen zu Düringen
Markgraffen zu Meissen und Burggraffen zu Magdeburg Unsern gnedigsten
Herren' and signed 'Hamburg den 24. Tag Martij Anno 1607. E. Churf. Gnad.
Unterthenigste gehorsame Zacharius Füllsack Und Christian Hildebrandt
Beyde eines Ehrbarn Raths zu Hamburg bestellte Instrumentisten.'
Surviving copies: D-W (2 copies).

The entire collection is reprinted in EngelkeM, 53-129. Most of the
compositions are by Continental composers (Melchior Borchgreving,
Jacob Schultz, Benedictus Grep, Thomas Mons, Mathaeus Merker and Johann
Sommer) or by English composers working on the Continent (John Dowland,
William Brade and Peter Philips). The following however are probably
Elizabethan (numbering is original):

no.

- 14 Gaillard Jacobus Harding Engl. (preceded by a companion 527
'Paduana' by Johann Sommer)

1. I have been unable to consult the original source; the information comes
from EngelkeM which includes on p. 53 a facsimile of the title-page.

		<u>FfillsackA</u>
16	<u>Paduana</u> Anton Holborn	410
	<u>Gaillard</u> Anton Holborn	510
19	<u>Paduana</u> Ant[ony] Holborn	451
	<u>Gaillard</u> Anton Holborn	548
21	<u>Paduana</u> Edward Johnson (followed by a companion 'Gaillard' by Johann Sommer)	419

British Museum, MSS Add. 30826-8

Three out of a set of five part-books. 18.5 x 14 cm. No trace of original bindings.

The three part-books are described on f. 1 as 'Canto', 'Alto' and 'Tenor', respectively, by a later hand, but 30828 is in fact a bassus part-book. A later hand has also written '5 violes' in 30826 f. 1. The instrumental contents are listed in Hughes-HughesC, iij, 221 and consist of five-part pavans and galliards by [John?] Amner, [George?] Mason, [Thomas?] wilkinson, Weelkes, Tomkins, Dethick and [Orlando?] Gibbons, as well as some anonymous compositions and the following group of **pieces** which may be Elizabethan (the numbering is original, but foliation is recent):

no.	f.	f.	f.		
17	7'	6'	6'	<u>Trinity Colledge pavan</u>	434
18	8	7	7	<u>James Hardings gallyard</u>	527
19	8'	7&	7'	<u>Mr. Kirbyes pavan</u> [George Kirbye?]	464
20	8'	7'	8	<u>Jacksons pavin</u>	463
21	9	8	7'	<u>Mr. Strogers pavin</u> [Nicholas Strogers?]	467

At the end of the books is a three-part vocal setting of 'I wish no more' by 'Mr. Webb', probably written down in the late seventeenth century, and in 30827 a single voice of a three-part setting of 'Gather you rose'.

Nothing is known of the history of this unusual collection of consort pavans and galliards before its acquisition by the British Museum from Sotheby's on 27th May 1879. The musical styles and some of the composers' names suggest that it was written in the early seventeenth century. The dividing line between Elizabethan and Jacobean music is particularly hard to draw here. But for the presence of a pavan by Strogers the whole of this collection might have been designated post-1600. Jackson's pavan

however is probably also Elizabethan if the composer is to be identified with the Jackson who contributed a pavan to 316. George Kirbye was apparently well established as a composer in the 1590s.¹ The setting of 'James Hardings gallyard' is also in FullsackA, published in 1607, which suggests that it may well have been composed before 1600. This being the case I have tentatively grouped together five consecutive pieces which are situated between pavans by Weelkes and Tomkins as possibly representing a set of slightly earlier compositions.

1. GD s.v. Kirbye.

British Museum, MS Egerton 3665

Score-book. 30 x 41.2 cm. No trace of original binding. The manuscript was rebound in two volumes (ff. 1-198, 199-523) on acquisition by the British Museum.

The contents of this manuscript have been summarised in Schofield. As noted in that article the collection falls into eleven sections with contemporary headings. These are listed below together with details of Elizabethan consort music and related pieces. The numbering where given is original, but foliation is recent. The latter supersedes the original pagination which has in places been almost obliterated due to severe cropping by binders. The music is written straight across the open page.

[1] 'Villanelle a 3' (ff. 1-15).

[2] 'Madrigali a 4 di Luca Marenzo' followed without a new heading by motets and madrigals by Ferrabosco I and II and others (ff. 17-32). There are also two pieces on f. 29 entitled 'Fantasia con pause, et senza pause' by 'Maestro Phillippo di Fiandra [van Wilder] chi visse circa l'anno 1520 in Inghilterra; musico del Re Henrico octavo'.

[3] 'Fantasie a 4 di Alfonso Ferabosco il figliuolo' (ff. 33-42).

[4] 'Madrigalette. di Alf. Ferabosco il giovane' [a 4] (ff. 43'-8).

[5] 'Arie di P. Anerio' and two fantasias by Eustache du Caurroy, all a 4 (ff. 48-50).

[6] 'Mottetti di Alfonso Ferabosco seniore a 5' (ff. 51-85) including:

no.	f.		
13	59'	<u>In nomine 1</u>	Alfonso Ferabosco sen. 259
14	61	<u>In nomine 2</u>	Alfonso Ferabosco sen. 258
21	67	<u>In nomine</u>	Alfonso Ferabosco sen. 260

[7] 'Madrigali di Alfonso Ferabosco seniore a 5' (ff. 87'-116').

[8] 'Fantasie' [a 5] (ff. 117-85) including:

64	156	[<u>In nomine</u>] [Robert] Persons	277
65	156'	[<u>In nomine</u>] William Byrd	254
66	158	[<u>In nomine</u>] [William?] Munday	272
67	158	<u>Hymnus 1a pars</u> [William] Munday	368
68	159	2a pars	369
69	159	[<u>In nomine</u>] Nicholas Stogers	285

[9] 'Madrigali a 5 di diversi autori' (ff. 199-502).

[10] 'Fantasie et pavana a 5 di Alfonso Ferabosco il figliuolo' (ff. 505-11).

[11] 'Canzone et pavane di diversi' [a 5]:

1	514	<u>Ah alas ye salt sea Gods</u> Incerto [Richard Farrant]	-
		(top part texted) (<u>MB</u> , xxi, 15)	
	514	2a pars	-
	515	<u>Pavana</u> [<u>on four notes</u>] Daniel Farant (<u>MB</u> , ix, 101)	

The concluding five breves of Philips's Passamezzo pavan appear on f. 517 [cf. US-NYp Drexel 4302 p. 373]. This page was originally ruled with one set of six staves at the top and clearly belonged opposite p. 375 of 4302 in the first instance. Subsequently extra staves were prepared on that page for the five breves to be recopied. The present f. 516 of 3665 was then pasted over the upper part of f. 517 and the resulting page ruled with the usual four groups of five staves. The two leaves have now been separated. The following pieces form a subgroup within section [11]:

<1>	517'	<u>Pavana</u> Philippi [i.e. Peter Philips]	421
	518	<u>Galiarda</u> Philippi	517
2	518	< <u>Pav</u> >ana Philippi	-
	518	<u>Galiarda</u> [Philips]	-
3	519	<u>Pavana Pag</u> [Philips] (<u>MB</u> , ix, 109)	-
	518'	<u>Galiarda</u> Philippi (<u>MB</u> , ix, 110)	-

< 4 >	518'	<Pavana> Thomas Morley sett by P. Philip(pi)	-
	519'	<Galiarda> Th[omas] Morley [set by] P.P.	-
5	520	Galiarda Ant[ony] Holborn [set by] P.P. (see TC 508)	-
6	520	Galiarda Aug[ustin] Bassano [set by] P.P. (MB, ix, 96)	-
7	519'	Balla d'Amore F[rancis Tregian?] (MB, ix, 112)	-
	520'	Pavana Augustin Bassano	442
	520'	Galiarda Augustin Bassano	542
	521	Pavana Augustin Bassano	443
	520'	Galiarda Augustin Bassano	543
	521'	Pavana Alfonso Ferabosco sen.	445
	521'	Pavana Josepho Lupo	465
	521'	Nowels galiard P.P. (see TC 512)	-
	521'	Galiarda P.P.	-
	522	La vecha P.P.	-
	522'	Allemanda Tr[egian?] Pietro Philippi	-
	522'	Aria del Gran Duca Ferdinando di Toscana P.P. (see AB6Ve, p. 27)	-
	522'	Pavana Tomkins (MB, ix, 111)	-

This vast anthology was acquired by the British Museum through the sale in 1950 of the Hurn Court Library belonging to the Earl of Malmesbury. It is the first of a pair of manuscripts, 4302 being a sequel containing music in score in five, six and eight parts (see above, p. 217).

In an article announcing this important find Bertram Schofield and Thurston Dart noted that both sources are in the hand which wrote the Fitzwilliam Virginal Book.¹ At that time it had long been supposed that this hand belonged to Francis Tregian the younger (1574?-1619), mainly due to the presence on a number of pages of shortened forms of his name such as 'Treg.' or 'F. Tr.'² Similar abbreviations in 3665 strengthened this impression

1. Schofield TA.

2. Fuller F, j, pp. v-ix. The supposition was however disputed by Fellowes in Byrde, xviiij, p. iv.

and shortly afterwards Tregian's authorship was proved by Elizabeth Cole's discovery of documents in his hand in Cornwall.¹

It has still not been proved that the Fitzwilliam Virginal Book was copied during Tregian's imprisonment for recusancy in the Fleet from c1609 till 1619.² But the knowledge that he also copied 3665 and 4302 makes the theory seem all the more likely, especially in view of the many hundreds of books which it is recorded Tregian left at the Fleet on his death.³ An alternative suggestion by Cole is that Tregian's manuscripts were copied when he was on the Continent (between c1586 and 1605), and sent back in instalments to his father, Francis Tregian (1548-1608), who was at that time himself incarcerated in the Fleet for recusancy.⁴ This is a much less plausible supposition both in view of the date, which is surely too early, and the active life Tregian must have been leading then in contrast to the enforced idleness of the last ten years of his life. It is more likely that, as Cole pointed out in a later article devoted to 3665,⁵ Tregian collected most of the material for his manuscripts while on the Continent. One reason for this is the large number of pieces which are not found in other English sources.

In the case of those consort compositions in 3665 which did circulate in English manuscripts (those in sections 6 and 8 except for Mundy's

1. ColeIS. Facsimiles of Tregian's hand are in ColeIS, 31-2 and ColeSP facing p. 51.

2. FullerF, j, p. viij.

3. SchofieldTA, 206-7.

4. ColeSP, 61.

5. ColeAM.

In nomine TC 272 which is unique to this manuscript) Tregian's copy is of small value, perhaps not altogether surprising in view of the number of years to have elapsed since their composition. Of far greater importance are the dances of section 11 which have been listed in full although they are not all within the scope of this study.¹ They are arranged in four groups of which the first contains Daniel Farrant's 'Pavana' alone, isolated from the other pieces by blank staves. The second group is a numbered sequence of dances by (or arranged by) Philips except for the last one which is probably by Tregian himself. As Tregian seems to have belonged to the same musical circle as Philips on the Continent² it may be expected that this unique source of several of his works has some authority. The next six dances seem to have reached Tregian from a different source, and there are signs that a certain period of time elapsed between completing the previous groups and starting this one. The numbering system ceases at this point which coincides with a new opening of the book, and the appearance of the ink and shape of the notes is slightly different. None of these dances are connected by Tregian with Philips and it is probable that they are all original compositions by an older generation of musicians. Having completed this group Tregian appears to have reverted without a break to his Philips source, this time concluding the section with a 'Pavana' by Tomkins.

1. See above, pp. 26-7, regarding the criteria for including the dances of 3665 in the thematic catalogue.

2. ColeSP, 57-8.

Oxford, Bodleian Library, MSS Mus. Sch. C.64-9

Set of six part-books. 19.7 x 29.8 cm. Contemporary vellum covered bindings on which are written the descriptions 'Cantus', 'Altus', 'Contratenor', 'Tenor', 'Bassus' and 'Bassus secundus', respectively.

The manuscripts contain Jacobean and Caroline fantasias and In nomine in three to six parts. There are also a few pavans and galliards, but only the following pieces are likely to be of Elizabethan date (foliation is recent):

f.	f.	f.	f.	f.	f.		
203'	152'	75'	140'	212'	4'	<u>Pavin</u> Mr. Birde	402
203'	152'	75'	140'	212'	4'	<u>Galliard</u> Mr. Birde	501

The part-books may have been at least partially written by George Stratford whose name is written inside each cover together with the date 1641.

Scottish sources

Scottish sources of consort music do not form a part of this study since they have been surveyed in detail by Kenneth Elliott¹ and contain a repertory of native music quite different from that of English sources. For the most part the Elizabethan pieces in them consist of vocal music copied from printed editions, especially madrigals and lute songs. Some arrangements exist of instrumental pieces popular in England (and indeed on the Continent, e.g. Dowland's 'Lachrimae' and 'Piper's pavan' and its galliard²) but there is no reason to doubt that they are by Scottish musicians. A few sixteenth-century English consort pieces did however cross the border and are preserved in the following Scottish manuscripts:

The Thomas Wode part-books These two sets of manuscripts are distributed as follows:

TWC	Cantus	Edinburgh University Library, MS La. III.483
TWQ	Quintus	Dublin, Trinity College, MS F.5.13
TWA	Altus	British Museum, MS Add. 33933
TWT	Tenor	Edinburgh University Library, MS La. III.483
TWB	Bassus	Ibid.

TWC'	Cantus	Edinburgh University Library, MS Dk.5.14
TWB'	Bassus	Ibid., MS Dk.5.15

The second set of part-books (from which the altus and tenor books are missing) is a partial copy of the first set. The manuscripts are

-
1. ElliottMS, from which the present section derives. MB, xv contains modern editions of all the complete or reconstructable Scottish consort compositions. Incipits of fragmentary pieces are included in ElliottMS, ij.
 2. Cf. PoultonD, 480-2.

described and the contents listed in ElliottMS, j, 185-259. They were compiled between 1562 and c1590 by Thomas Wode of St. Andrews, and contain psalm settings and canticles, Scottish, English and Continental motets, anthems and secular pieces, and at least three English consort pieces. The group of three pavans listed below probably originated in England although the settings may be Scottish. It should be noted however that a similar setting of the third pavan (TC 491) also appears in the English manuscript EIR-Dtc D.3.30/II in a version for keyboard. Cf. notes to each individual piece in the thematic catalogue.

TWC	TWQ	TWA	TWT	TWB	TWC'			
p.	f.	f.	p.	p.	p.			
-	17 ¹	73	163	168	-	<u>In nomine</u>	Talis	<u>a 4</u> 233
-	17'	73'	163	169	-	<u>Ane uther In nomine</u>	[Tallis]	<u>a 4</u> ('The 234 secund' in TWA and TWT)
180	-	-	170	176	-	<u>Me fa me</u>	Maister Couper, ane Inglis man	- before reformation xx yeiris <u>a 3</u> (pre- Elizabethan)
186	-	80	175	181	175	<u>Prince Edwards paven</u>	<u>a 4</u>	435
187	-	80'	176	182	176	<u>The Queine of Inglands paven</u>	<u>a 4</u>	571
188	-	81	176	182	177	<u>Ane uther paven verray gude</u>	<u>a 4</u>	491

Edinburgh University Library, MS La. III.488 'The Rowallan cantus part-book'. The manuscript is described and the contents listed in ElliottMS, j, 296-311. It was probably compiled during the decade 1627 to 1637, possibly by Sir William Mure of Rowallan (1594-1657) its original owner. The book contains mainly textless English and Continental secular vocal music, and towards the end some Scottish psalm settings. The following consort piece may be English:

f.								
27'	<u>Blankes pavane</u>	[Edward Blankes?]	<u>a 4</u>					401

1. The cantus firmus is also written in Thomas Wode's hand on an unattached leaf with the quintus part at Dublin.

Edinburgh, National Library of Scotland, MS Adv. 5.2.14 'William Stirling's cantus part-book' (also known as the 'Leyden vocal manuscript' after John Leyden who owned the book between 1788 and 1800). The manuscript is described and the contents listed in ElliottMS, j, 318-26. It was probably owned and perhaps compiled by 'William Stirling' whose signature appears on f. 31 as does the date 'May 1639'. It contains Scottish, English and Continental secular vocal music and towards the end some psalm settings. The following consort piece may be part of a Scottish setting, but when transposed ~~it~~ fits the other parts of an English mixed consort ~~arrangement~~:

f.

24 Primero

645

CHAPTER XI

SOURCES OF MUSIC FOR MIXED CONSORT

Walsingham	Beverley, Yorks., East Riding County Record Office, MSS DDHO/20/1-3 and Oakland, Calif., Mills College Library, MS cittern part-book	270
<u>MorleyCL</u>	Thomas Morley, <u>The first booke of consort lessons</u> , London, 1599. 2nd edn., London, 1611.	276
<u>RosseterL</u>	Philip Rosseter, <u>Lessons for consort</u> , London, 1609	279
Dd.5.21	Cambridge University Library, MS Dd.5.21	283
Dd.3.18	Ibid., MS Dd.3.18	287
Dd.14.24	Ibid., MS Dd.14.24	291
Dd.5.20	Ibid., MS Dd.5.20	294
	Commentary on the Cambridge consort books	299
	Manuscripts containing isolated consort lute parts	303
D.1.21	Dublin, Trinity College, MS D.1.21	
280	Washington, Folger Shakespeare Library, MS V.b.280	
Tollemache	'The Tollemache lute manuscript'	
Board	'The Margaret Board lute manuscript'	
Dd.9.33	Cambridge University Library, MS Dd.9.33	
Nn.6.36	Ibid., MS Nn.6.36	
Dd.4.23	Cambridge University Library, MS Dd.4.23	307
Braye	'The Braye bandora manuscript'	308
36526A	British Museum, MS Add. 36526A	311

The three sources of music for the mixed consort in its most standard form (treble viol, flute, lute, cittern, bandora and bass viol) are

discussed first. The consort books at Cambridge follow as the instrumental combinations contained in them are less uniform. Though forming part of a set the contents of these manuscripts vary so greatly that they are listed separately, followed by discussion of the whole set together. Manuscripts containing single parts of mixed consort music are then discussed in the order lute, cittern, bandora and bass viol.

Beverley, Yorks., East Riding County Record Office, MSS DDHO/20/1-3 and
Oakland, Calif., Mills College Library, MS cittern part-book.

Four out of a set of six part-books. 16.8 x 22.5 cm. Contemporary calf bindings, gold-tooled, stamped with the descriptions 'FOR THE TREBLE VIOL', 'FOR THE FLUTE', 'FOR THE BASE VIOLE' (Beverley) and 'FOR THE CITTERN' (Oakland), green ties.

The numbering of pieces is original (there is no folio or page numbering). The cittern part is notated in French four-line tablature. The contents are as follows:

no.			
1	<u>The Lady Frances Sidneys goodmorowe</u>	Mr. Richard Allison	601
	(treble part torn out)		
2	<u>Sir Frances Walsinghams goodnight</u>	Daniell Bachiler	609
3	<u>Sir Frances Walsinghams goodmorowe</u>	Daniell Bachiler	703
4	<u>The Lady Frances Sidneys goodnight</u>	Mr. Richard Allison	602
	(attributed to 'Daniell Bachiler' in the cittern part)		
5	<u>The Lady Frances Sidneys felicitye</u>	Daniell Bachiler (dated	610
	1588 in the flute part)		
6	<u>Mr. Allisons sharp paven</u>	Mr. Richard Allison	603
7	<u>Phillips paven</u>	Peeter Phillipps	630
8	<u>The Lady Walsinghams conceites</u>	Daniell Bachiler	611
9	<u>Delight paven</u>	Jhon Johnsonne ('Mr. Richard Jhonson' in	717
	the cittern part)		
10	<u>Daniells triall</u>	Daniell Bachiler (dated 1588 in the	612
	cittern part)		
11	<u>Paven dolorosa</u>	Mr. Richard Allison	701
12	<u>Mr. Allisons knell</u>	Mr. Richard Allison	604
13	<u>The Bachilers delight</u>	Mr. Richard Allison ¹	605
14	<u>Daniells almayne</u>	Dan[iel] Bachiler	613
15	<u>The widows mite</u>	Daniell Bachiler	614

1. Facsimile in MorleyCL, 34.

16	<u>Mr. Allisons almayne</u> R. A[lison]	673
17	<u>Squiers galliard</u>	856
18	<u>The Lady Frances Sidneys almayne</u> Mr. Richard Allison	606
19	<u>The Queenes daunce</u> ¹	732
20	<u>The battell paven</u> ¹	646
21	<u>Proveribus</u> ¹	681
22	<u>The Spanish measure</u> Set by R. A[lison] ¹ (title only in the flute part)	873
23	<u>Lavecchia</u> ¹	682
24	<u>The flatt paven</u> ¹	733
25	<u>Passing-measures paven</u> (title only)	-
26	<u>Passing-measures galliard</u> (title only)	-
27	<u>The voyce</u>	647
28	<u>Primero</u> (only the bass part copied)	645
29	<u>The quadro paven</u> R. A[lison]	674
30	<u>The quadro galliard</u> Sett by Mr. Richard Allison	833
31	<u>Mr. Marchants paven</u>	734
32	<u>In pescod tyme</u> (title only in the treble and flute parts)	835
33	<u>Go from my windoe</u> Set by Mr. Richard Allison	607
34	<u>A paven of Mr. Byrds</u> R. B. (not treble part copied)	705

The above pieces occupy the first handful of pages only. The remainder contain blank staves except for some eighteenth-century additions in the treble viol book. All the leaves contain pre-ruled staves in red ink, nine to a page in the treble and cittern books, eight to a page in the flute and bass viol books.

An unattached leaf with the part-books at Beverley is headed (in the same hand as the main manuscripts) 'The note of the songes in my consorte bookes' and lists all 34 pieces in their order of appearance. In the left hand margin against most of the titles is a figure which appears to represent the number of semibreves (or dotted semibreves) in the piece as measured in the bass part (repeats are not counted ~~but~~ the music of

1. Treble part missing due to torn away leaves.

both first and second time bars is). After some of the titles the abbreviated names of instruments have been added in the same hand but at a different time, for example after 'In pescod tyme': 'Tre: Flu: Ban: Citt:'. There seems to be some connection between these entries and those items in the part-books for which there is only a title and no music; the scribe was perhaps indicating to himself the work remaining for him to copy. It is clear that the flute part to no. 9 and the cittern part to no. 32 were indeed added at a somewhat later date. The entries confirm incidentally that a bandora part was copied, but the absence of any reference to the lute (which by analogy with Morley's Consort Lessons must be required) suggests that this part was either complete or had not been written at all.

The treble, flute and bass parts were deposited at the East Riding County Record Office on 8th January 1954 by their owner the Rt. Hon. The Lord Hotham of Dalton Hall, Dalton Holme, near Beverley, and there seems no reason why the books should not have been in the family for some considerable time. The treble book contains a number of songs from English operas written in the 1780s and these could be associated with Sir Charles Henry Hotham Thompson (8th Baronet) much of whose correspondence from the years 1780 to 1792 contains references to the theatre.¹ The titles include:

Drink to me only

Count Almodorar's minuet

Trio in the opera of Rosina [Shield 1782]

Sung by Mr. Davies

Mrs. Martyn

1. Beverley MSS DDHO/4/21-4.

Sung by Mr. Bannister in the Lord of the Manor [William Jackson 1780]

Sung by Miss Pandora in the same

Sung by Mr. Vernon in Linco's Travels

The favorite epilogue song sung by Mrs. Mattock in the Bold Stroke for
a Hail and

First finale in Rosina [Shield 1782]

Dialogue by Mrs. Kennedy & Mrs. Martyn

Sung by Miss Harper

Sung by Mr. Bannister

Sung by Mr. Bannister and Miss Harper

Queen Mary's Lamentation

Amoroso sung by Mrs. Mattocks Dr. [Samuel?] Arnold

The cittern book was sold in November 1952 to Mills College by William H. Robinson (London) who have no record of whence it came. Earlier it belonged to John Edward Cornwallis Rous, second Earl of Stradbroke (1794-1886), whose signature and bookplate it contains. As the former Rous family house, Henham Hall in Suffolk, was destroyed by fire, probably with all its contents, in 1772,¹ it seems likely that the part-book was acquired at a later date. The most probable year is 1816 when Frances Anne Juliana Rous, daughter of the first Earl of Stradbroke, was married to Sir Henry Hotham, son of the second Baron Hotham.²

The titles in the part-books suggest that they originated with neither family. They reveal that seven pieces were written for members of the Walsingham family including Sir Francis' daughter, the Lady Frances Sidney, who continued to live with her parents during her brief marriage to Sir Philip Sidney from 1583 till his death in 1586. If the part-books were

1. Information communicated by the Earl of Stradbroke by letter on 26th May 1972.

2. BurkeP, 1380 and 2546.

copied for use at Walsingham House they must date from between 1583 and 1590 when Sir Francis died and his daughter remarried. Two of Bachiler's pieces actually bear the date 1588 and the absence of compositions dedicated to Sir Philips Sidney suggests that the whole collection was written out after his death. Unfortunately few of Walsingham's private papers have escaped destruction and there are apparently no extant references to music making in his household. Though Sir Philip Sidney's musical inclinations are well documented, his papers, preserved at Penshurst Place, throw no light on musical activities at Walsingham House.

Another notable feature of these part-books is the number of pieces they contain by Alison and Bachiler. The possibility of a special link between Daniel Bachiler and this source, which contains a substantial proportion of his surviving work,¹ is strengthened by one of Thomas Lant's drawings of Sir Philip Sidney's funeral procession, organised by Sir Francis Walsingham.² On plate 14 is a 'Barbed horse (whose Caparazin was ritch clothe of goulde) ... ledd by a footman, a page rydinge, caryng a Batlax the head downwardes', and the page is identified as 'Daniell Batchiler'.³ Perhaps this same page remained in the service of the Lady Frances Sidney after she moved from Walsingham House to marry Robert, second Earl of Essex. He was sufficiently closely connected with the Earl to set a poem of his in Robert Dowland's Musical Banquet (1610). By 1606 he was in the service of Queen Anne, for in that year he wrote

1. A catalogue of Bachiler's works is in BachilerS, 46-50.

2. LantS.

3. This information was first recorded in DoughtieST. Martin Long, in the Preface to BachilerS, doubts whether Sidney's page could have been old enough to have written the pieces in this source. Such precocity however need not be unduly surprising, though it is always possible that, as Long suggests, there were two related composers by the name of Daniel Bachiler.

a letter to the Earl of Salisbury which is now preserved at Hatfield House¹ acknowledging the receipt of a precious cup on behalf of the Queen. In Robert Dowland's publications of 1610 he is referred to as 'Groome of her Majesties Privie Chamber'.

It seems highly likely that Bachiler wrote and owned these part-books (unlike Alison his name is never distinguished with the title 'Mr. '), but two further factors should be considered. Firstly, the handwriting is in no way similar to that of the autograph letter just mentioned, even allowing for a gap of some eighteen years. Secondly, 'The Lady Frances Sidneys goodnight' (TC 602) is ascribed to Bachiler in the cittern part, but Alison in the others. It could be that Bachiler merely filled in the 'rhythm' parts to a composition by Alison. Whether Bachiler was responsible or not for the manuscripts which now repose in Yorkshire and California it seems certain that he was closely associated with them, and that they may be aptly known as 'The Walsingham consort books'.

In seven of the eight pieces common to both these part-books and Morley's Consort Lessons the musical texts are in remarkable agreement,² though there are some divisions in the manuscript treble viol and flute parts which were never published. The Walsingham books are however marred by many careless slips and some serious omissions which make it extremely unlikely that they were ever put to the text of performance.

1. Historical Manuscripts Commission, 9, xviiij, 378.

2. The exception is 'Phillips pavan' (TC 630) where there are minor differences between manuscript and printed treble viol, cittern and bass viol parts, and completely different flute parts.

THE / FIRST BOOKE OF CON-/sort Lessons, made by divers exqui-/site
 Authors, for six Instruments to /play together, the Treble Lute,
 the / Pandora, the Cittern, the Base-/Violl, the Flute & Treble-Violl /
 Newly set forth at the coast & / charges of a Gentle-man, for his
 pri-/vate pleasure, and for divers o-/thers his frendes which de-/light
 in Musicke. / Printed at London in Little Saint / Helens by William
 Barley, the / Assigne of Thomas Morley, / and are to be solde at his
 shop / in Gracious-streete. / CUM PRIVILEGIO AD / Imprimendum solum.
 1599.¹

Six part-books, the plucked instruments being notated in French
 tablature. Dedication on sig. A2 of each part-book headed 'TO THE RIGHT
 HONORABLE, SIR STEPHEN SOME KNIGHT, LORD MAYOR OF THE CITY OF LONDON
 AND TO THE RIGHT WORSHIPFUL THE Aldermen of the same, Thomas Morley
 Gent. of her Maiesties Chappell, wisheth long health and felicitie.'²
 Surviving copies: Lbm (bass viol: K.1.i.21.), Ob (cittern: Douce MM.410),
 Och (flute and pandora: Mus. 805-6).³

A second edition, 'newly corrected and enlarged' was printed in 1611
 by Thomas Snodham for John Browne. The title-page of this edition
 affirms that the lessons were 'Collected by Thomas Morley'. The dedication
 on sig. A2 is without significant changes. Surviving copies: Lbm (flute:

1. Facsimile of title-page in MGG s.v. Morley and in MorleyCL p. viij.

2. Facsimile of sig. A2 in MorleyCL p. ix.

3. According to Carleton Sprague Smith in the Foreword to MorleyCL (p. xj) complete sets of parts of MorleyCL and RosseterL were in the library of King John IV of Portugal, but were destroyed by earthquake at Lisbon in 1755. No reference is given but the information presumably comes from the catalogue printed at Lisbon in 1649 and reprinted in Joaquim de Vasconcellos, Index da livraria de musica do Rey Dom João IV, Oporto, 1873. I have been unable to consult a copy of either publication.

K.1.i.7.), Lcm (treble viol: II.E.40), US-NYp (treble viol), US-SM
(pandora).

The entire collection is reconstructed by Sydney Beck and printed in MorleyCL¹ together with a substantial introduction. The contents are also listed in BrownI, 433-4. In the following list the numbering is original:

no.		
1	<u>The Quadro Pavin</u> [Alison]	674
2	<u>The Galliard to the Quadro Pavin</u> [Alison]	833
3	<u>De la Tromba Pavin</u> [Alison]	601
4	<u>Captaine Pipers Pavin</u>	735
5	<u>Captayne Pipers Galliard</u>	857
6	<u>Galliard Can shee Excuse</u>	858
7	<u>Lacrime Pavin</u>	736
8	<u>Phillips pavin</u> [Peter Philips]	630
9	<u>Galliard to Phillips Pavin</u>	817
10	<u>The Froage galliard</u>	818
11	<u>Allisons Knell</u> [Alison]	604
12	<u>Goe from my Window</u> [Alison]	607
13	<u>In Nomine Pavin</u> [Nicholas Strogers?]	643
14	<u>My Lord of Oxenfords Maske</u>	648
15	<u>Mounsiers Almaine</u>	649
16	<u>Michels galliard</u>	859
17	<u>La Volto</u>	885
18	<u>Balowe</u>	651
19	<u>O Mistresse mine</u>	819
20	<u>Sola Solet</u>	652
21	<u>Joyne Hands</u>	650
22	<u>La Coranta</u>	896
23	<u>The Lord Sowches Maske</u>	653
24	<u>The Batchelars delight</u> [Alison] (1611 edition only) ¹	605
25	<u>Responce Pavin</u> [Alison] (1611 edition only)	602

1. Facsimile of the first page of each part in MorleyCL¹, 33-4.

At the end (beginning in the second edition) of each part-book is a contents list.

Only one of the surviving part-books of the 1599 edition contains any signs of former ownership. The cittern book at the Bodleian Library is still in its original gold-tooled limp vellum cover and the front endpaper bears the name Mary Barlow [?] in an italic hand which could be as early as c1600. Numerous variations on the name 'Jenkenkyns' also appear on the same page, probably dating from later in the seventeenth century. Of a much later date is the name 'Nolin Herbert'. Also on this page is the armorial bookplate of Francis Douce and the press-mark Douce MM.381 amended to MM.410. The bass viol book was acquired by the British Museum on 22nd November 1956 having formerly been advertized in a Quaritch catalogue.¹ There is no trace of the original binding, and contemporary manuscript markings are confined to a faint cross marked in the margin against some pieces and a large ill-defined 'M' under the table of contents. The flute and pandora parts have been bound together since the last century, and contain the earlier Christ Church press-marks K.4.19-20. The flute part alone contains a still earlier press-mark, M.4.k.8, suggesting that the two part-books have not always been together. Neither part contains any significant contemporary manuscript markings. The two London copies of part-books from the 1611 edition have neither contemporary bindings nor manuscript additions. They were apparently known to Charles Burney who scored some of their contents and added a bass part.²

1. 1935, no. 1051; see MeyerE, 135.

2. Lbm Add. 11587.

LESSONS / FOR / CONSORT: / Made by sundry Excellent / Authors, and set
to sixe severall / instruments: / Namely, the Treble Lute, Treble Violl,
/ Base Violl, Bandora, Citterne, / and the Flute. / Now newly set forth
by / Phillip Rosseter, one of his / Maiesties Musitions. / [Printer's
mark] / LONDON: / Printed by Tho Este alias Snodham, for Iohn / Browne,
and are to be sould at his shop in / S. Dunstones Churchyard in Fleetstreet.
/ 1609.¹

Six part-books, the plucked instruments being notated in French
tablature. Dedication on sig. A2 of flute and cittern books headed 'TO
THE RIGHT VERTUOUS AND HONOURABLE KNIGHT, Sir William Gascoyne of Sedburie'
and signed 'Yours in all dutifull affection PHILIP ROSSETER'.² Surviving
copies: Lcm (cittern: II.E.43 [lacks sig. C4 containing nos. 22-5]),
Ob (lute: Mus. 157 b.1. [fragments of sig. C2, D1 and D2 containing parts
of nos. 5-8 and approximately half of no. 9]), US-NYp (flute).³

The contents are listed with concordances and a brief discussion in
HarwoodRL. In the following list the numbering is original:

no.

1	<u>Captaine Lesters Galliard</u> Phillip Rosseter	854
2	<u>Pavin</u> Philip Rosseter	731
3	<u>Frannels Pavin</u> Anthbnie Holborne	709
4	<u>Galliard to Frannels Pavin</u> John Baxter	842
5	<u>Now is the Moneth of May</u> Thomas Morley	679
6	<u>The Sacred end Pavin</u> Thomas Morley	718
7	<u>Galliard to the Sacred end</u> John Baxter	843

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1. Facsimile of title-page (cittern part) in HarwoodRL facing p. 16.
 2. Dedication and Preface reprinted in HarwoodRL, 18-9.
 3. A complete set of parts in the library of King John IV of Portugal was destroyed in 1755. See above, p. 276.

	<u>RosseterL</u>
8 [Dance] Thomas Lupo	625
9 <u>Southernes Pavin</u> Thomas Morley	627
10 <u>Infernum</u> Anthonie Holborne	616
11 <u>Spero</u> Anthonie Holborne	710
12 <u>Millicent Pavin</u> Richard Allison	608
13 <u>Millicent Galliard</u> Richard Allison	801
14 <u>Cedipa Pavin</u> John Farmer	615
15 <u>Cedipa Galliard</u> John Farmer	805
16 <u>Alieta vita</u> Incertus	886
17 <u>Galliard to de la Tromba</u> Richard Allison	802
18 <u>Labergere</u> Incertus [set by Philip Rosseter]	855
19 <u>The Queenes Pavin</u> Anthonie Holborne	617
20 <u>Move now</u> [with measured sound] D. Campion	675
21 <u>Galliard to the Knell</u> Richard Allison	841
22 [Dance] Thomas Lupo	626
23 <u>Warrow Faustus Dreame</u> Edmund Kete	894
24 <u>A Jigge</u> Philip Rosseter	895
25 <u>Mall Simmes</u> Incertus	737

The Royal College of Music cittern part is listed as No. 1570 in the 1872 catalogue of the Library of the Sacred Harmonic Society.¹ The final pages were presumably already missing at this time since W. H. Husk, librarian of the Society and compiler of the catalogue, wrote at the end of the part-book, 'Four more pieces are requisite to perfect this part, a flute part in the possession of Dr. Rimbault shewing the number of pieces to be 25.' Rimbault's book is now at New York.

The fragments of the lute part at Oxford have all been removed from bindings of other books. Sigs. D1 and D2 formerly bore the shelf-mark Mus. 158 f.1 and were bound up with a leaf² containing mid-seventeenth-

1. HuskC.

2. Now MS Mus. c.60 f. 111.

century manuscript parts of Robert Jones's 'There is a garden in her face' and Morley's 'Aprill is in my mistris face'. Unfortunately when these fragments were discovered no note was made of the books in which they had been found. Recently however the upper and lower halves of C2 were found as pasted down endpapers in P. Rovenius, Institutionum Christianae pietatis, libri quatuor, Antwerp, 1635 (shelf-mark LL.13.Th.). The book has an Oxford binding which suggests that around 1640 a binder of that city was using up Rosseter's treble lute part as scrap.¹

In his preface 'To the Reader' Rosseter states that 'The Authors names I have severally prefixt, that every man might obtaine his right', a pointed reference to the absence of attributions in Morley's 1599 book. This does not necessarily mean that the composers thus acknowledged were responsible for these particular settings for mixed consort. One of the pieces marked 'Incertus', 'Labergere', has a consort lute part in another source attributed to Rosseter, and it is reasonable to assume that Rosseter himself had set a Continental piece of unknown authorship for consort. The other anonymous pieces in the collection, 'Alieta vita' (in fact by Gastoldi) and the popular tune 'Mall Sinnes', are doubtless also settings by Rosseter. Indeed the entire contents may be arrangements by Rosseter since he points out diplomatically in the preface that he 'would be loth to rob any living men of the fruit of their owne labours, not knowing what private intent they may have to convert them to their more peculiar use.' The severe depletion of the part-books makes it difficult to be certain whether any of the compositions were originally designed for mixed consort like those of Richard Alison in Morley's Consort Lessons, though it has been suggested that Holborne may have been connected with the development

1. I am grateful to Peter Ward Jones, Music Librarian, Bodleian Library, for information about the newly discovered fragments.

of this kind of music.¹

1. JefferyIM.

Cambridge University Library, MS Dd.5.21

Recorder part-book. 27.5 x 21 cm. Bound with Dd.5.20. No trace of original binding.

Foliation is recent. F. 1' is headed 'The recorder parte' in the same hand as the rest of the manuscript and contains the following list of titles: 'Alfonsoes paven', Reads first paven, Reads 4 paven, Lachrimae, Fortune of Complaint, De la tromba, Robin to the g., Delight paven, D. R. H. galliarde, French Kings mask, K. Darcies galliarde [added later]'. The contents of the manuscript are as follows:

f.		
2	<u>Passmeasures paven</u>	753
2	<u>Passmeasures galliarde</u>	877
2	<u>Quadro paven</u>	683
2	<u>Quadro galliarde</u>	836
2	<u>Chipassa</u> [John Johnson]	876
2	<u>Spannish paven</u>	738
2	<u>Fortune</u>	739

On f. 2' the page heading 'The recorder parte' has been crossed out and 'Treble violan' substituted.

2'	<u>Mr. Knolles galliarde</u>	820
2'	<u>Tanto bravo</u>	837
2'	<u>Phillips paven</u> [Peter Philips]	630
2'	<u>Mounsieurs allmaine</u>	649
2'	<u>The Erle of Oxefords marche</u> ('mask' in index)	648
3	<u>The sprytes songe</u>	654
3	<u>Holburnes farewell</u>	821
3	<u>Harrisons galliarde</u>	860
3	<u>Sprytes songe</u>	654

On f. 3' the page heading 'The treble violan parte' has been crossed out and 'Record' substituted.

3'	<u>Lachrimae</u>	736
3'	<u>Captain Pipers paven</u>	735
3'	<u>In nomine paven</u> [Nicholas Stroggers?]	643
3'	<u>Galliard In nomine</u> [Nicholas Stroggers?]	816
3'	<u>Heads first paven</u>	631
4	<u>Longe paven</u> [John Johnson]	623
4	<u>Allfonsoes paven</u> [Ferrabosco I?]	676
4	<u>Reads first paven</u>	631
4	<u>Reads 2 paven</u>	632
4	<u>Reads galliarde</u>	834
4'	<u>Reads la volta</u> (struck through)	633
4'	<u>The French Kings maske</u>	655
4'	<u>Reads flatt paven</u>	723
4'	<u>Reads 4 paven</u>	634
4'	<u>Reads allmaine</u>	680
4'	<u>Squiers galliarde</u>	861
5	<u>The French volta</u>	656
5	<u>Go merely wheele</u>	892
5	<u>Duncombs galliarde</u>	822
5	<u>Complainte</u>	740
5	<u>Tarletons jigge</u>	897
5	<u>De la tromba paven</u> [Alison]	601
5	<u>Dowlands first galliarde</u>	874
5'	<u>Dowlands round battell galliarde</u>	803
5'	<u>Primiero</u>	645
5'	<u>La bergera galliarde</u>	862
5'	<u>Tremento</u>	741
6	<u>Dowl[and's] Reads H. [sc. Katherine Darcyes] galliard</u>	804
6	<u>My Lord Chanc[ellor's] paven</u>	657
6	<u>The galliard [to the above]</u>	820
6	<u>A jigge</u>	887
6'	<u>Cante cantate</u> [Parsons]	91
6'	<u>Mr. Doctor James his paven</u> R. Reade	635
6'	<u>Mother B. A.</u> ('Mother w[atkins] Ale' in index)	893
7	<u>Reades galliarde</u>	834
7	<u>where fancy fonde</u>	658
7	<u>Jigge [1]</u> R. Reade	891
7	<u>Nutmigs & ging[e]r</u>	659
7	<u>James galliarde</u>	823

7'	<u>A fancy</u> R. Reade	636
7'	[<u>Pavan</u>] <u>dolorosa</u> [Alison]	701
7'	<u>A northerne jigge</u> [Reade]	724
8	<u>Jigg</u> [2] R. Reade (title in index only)	882
8	<u>Grimstone</u>	888
8	<u>reads volta</u>	633
8	[<u>Jigg</u>] <u>Eglantyne</u> R. Reade (the title 'wostock& has been struck through)	883
8	<u>Reads 6 paven</u>	725
8'	<u>Reads 8 paven</u>	726
8'	<u>Galliard to the 8 paven</u> [Reade?]	852
8'	<u>Reades 9 paven</u>	637
9	<u>Reades 5 paven</u>	638
9	<u>Nightingale</u>	660
9	<u>Reads 9 paven</u>	637
9	<u>Nightingale</u>	660
9'	<u>De la court</u> [1a pars] [Parsons?]	720
9'	<u>Reades 6 galliard</u>	853
9'	<u>The same</u>	853
10	<u>Walsingham gall[iard]</u>	824
10	<u>Green sleeves</u>	661
10	<u>Allisons knell</u> [Alison]	604
10	<u>Callinoe</u> [casturame]	889
10	<u>The</u> [<u>Erle of Oxefordes</u>] <u>march</u>	648
10'	<u>La vecchio paven</u>	682
10'	[<u>Pavan?</u>]	662
10'	<u>Crachet paven</u> [Strogers]	644
10'	<u>Crochet gall[iard]</u>	820
10'	<u>Delight paven</u> [John Johnson?]	717
10'	<u>Green garters</u>	663
11	<u>Mr. Porters paven</u>	664
11	<u>Mr. Port[er's]</u> <u>galliard</u>	825
11	<u>When Phebus first</u> R. Reade	639
11	<u>For iij wiers</u> [Reade]	640
11'	<u>Paven</u> [Richard] N[icholson?]	719
11'	<u>Galliard</u> [Richard] N[icholson?]	851
11'	<u>Allmaine</u> [Richard] Nic[holson]	628
12	<u>Jewes daunce</u> [Richard Nicholson]	629

12	<u>T. Orpharion</u> R. Reade	727
12'	[<u>Go from my window</u>] [Alison]	607

F. 13 contains a list of contents in the same hand for the whole volume with some exceptions, notably the music on ff. 10-2'. Each page (except ff. 1-1') is ruled with as many staves as required, usually six to eight.

For discussion of the set of manuscripts of which this is a part see below, pp. 299-302.

Cambridge University Library, MS Dd.3.18

Lute part-book. 29.5 x 21 cm. No trace of original binding.

Foliation is original. The contents (notated in French tablature) are as follows:

f.		
1	<u>Rogero Jo[hn] Johnson</u>	678
1'	<u>Passemeasures paven</u>	754
2'	<u>Galliard to the passemeasures</u>	863
3	<u>Callinee [casturame]</u>	889
3'	<u>A dump J. Johnson</u>	849
4	<u>A dump J. Johnson</u>	624
4'	<u>The new hunt is up</u>	826
5	<u>Sellenger's rounde</u>	890
5'	<u>Quadro paven</u>	683
6	[no title]	827
6'	<u>Quadro galliard</u>	836
7'	<u>Chi passa Jo[hn] Johnson</u>	876
8	<u>The French volta</u>	656
8'	<u>Green sleeves</u>	661
9'	<u>[Variations] Jo[hn] Johnson</u>	751
10'	<u>Short allmain [John Johnson]</u>	752
11	<u>Robin is to the greenwood gone</u>	898
11'	<u>Wakefilde on a green Jo[hn] Johnson</u>	813
12	<u>Mr. Doctor Jame<s> Deane of Chri<st> Churchs paven</u> made by Mr. R. Reade	635
12'	<u>Trenchmoore Jo[hn] Johnson</u>	881
13'	<u>The new hunt is up Jo[hn] Johnson</u>	814
14'	<u>The Spanish paven [Ferrabosco I]</u>	708
15	<u>Reades 2 jinge</u>	882
15'	<u>Goodnight Jo[hn] Johnson</u>	815
16'	<u>Lachrimae</u>	736
17	<u>Duncombs galliarde</u>	822
17'	<u>The nutts be browne</u>	878
18	<u>Holburns farwell</u>	821
18'	<u>Phillips paven [Phillips]</u>	630

19	<u>Reads allmaine</u>	680
19'	<u>Alyson's paven</u>	702
20	<u>The Erle of Oxeforde<s> marche</u>	648
20'	<u>Johnsons delight</u> [John Johnson]	717
21'	<u>The flatt paven</u> [Johnson?]	716
22	<u>Galliard to the flatt paven</u>	850
22'	<u>Reads galliard</u>	834
22'	<u>Nigh[t]ingale</u>	660
23	<u>The marygolde</u> Ellis Lawrey (duet part)	-
23	<u>The ground to the same</u>	-
23'	<u>Greene garters</u>	663
24	<u>A jigge the first</u> R. Reade	891
24'	<u>Passemeaz[ures] paven</u> Mr. Jo[hn] Johnson (solo lute)	-
25'	<u>Passemeaz[ures] galliard</u> (solo lute)	-
26	<u>Quadro galliarde</u> (solo lute)	-
26'	<u>The quadro paven</u> Mr. Jo[hn] Johnson (solo lute)	-
27	<u>Reads galliard to the 6 paven</u>	853
27'	<u>5 paven</u> R. Reade	638
28	<u>Reades 6 paven</u>	725
28'	<u>Reades 7 paven</u>	635
29	<u>When Phebus first</u> Ri[chard] Reade	639
29'	<u>Reades 8 paven</u>	726
30	<u>Galliard to the same</u> [Reade?]	852
30'	<u>Reades 9 paven</u>	637
31	<u>Battell</u> R. Reade	641
31	<u>A jigge</u> R. Read	728
31'	<u>Allison's knell</u> [Alison]	604
32	<u>Sweet bryer: a northern jigge</u> R. R[eade]	724
32'	<u>Primiero</u>	645
33	<u>Nuttmigs and ginger</u>	659
33'	<u>Reades fancy</u>	636
34	<u>A jigge Eglantine</u> [Reade] (the title 'Wostock' has been struck through)	883
34	<u>James galliarde</u>	823
34'	<u>Go from my window</u> Ri[chard] Alison	607
35'	<u>[Mounsiers almain]</u>	649
36'	<u>Alfonsoes paven</u> [Ferrabusco I?]	676
37	<u>Reades 1 paven</u>	631
37'	<u>Reads 2 paven</u>	632

38	<u>Reads la volta</u>	633
38'	<u>Reads galliard</u>	834
39	<u>Reads flatt paven</u>	723
39'	<u>Reades 4 paven</u>	634
40	<u>De la tromba paven</u> [Alison]	601
40'	<u>Go merely wheele</u>	892
41	<u>La bergera galliard</u>	862
41'	<u>Galliard to the passemeaz[ures]</u>	864
42'	<u>The passemeazures paven</u>	742
43'	<u>The galliard [to the above]</u>	865
44	<u>The bodkin</u>	828
44'	<u>Bachelers delight</u> Ri[chard] Alison	605
45'	<u>De la tromba: 2. treble</u> [Alison]	601
46'	<u>Dolorosa paven</u> Ric[hard] Allison	701
47'	<u>De la court: i parte</u> [Parsons?]	720
48	<u>The Jewes dawnce</u> R. Nicolson	629
48'	<u>[Mr. Porters pavan]</u>	664
49	<u>Porters galliard</u>	825
52'	<u>Emeraulde galliarde</u>	866
52'	<u>My La[dy] Harecourts galliarde</u>	829
53	<u>La dolce nenne</u>	830
53	<u>Tarlton<s> jigge</u>	897
53	<u>All night in Venus courte</u>	665
53'	<u>Paven doleres</u>	743
54	<u>Pavan orphar[ion]</u> R. Reade (solo orpharion)	-
54	<u>The same</u> ((4th lower than preceding piece)	-
54'	<u>[T. Orpharion]</u> Ri[chard] Reade	727
54'	<u>[W.Q.V?]</u> R. Reade	640
54'	<u>[Pavan orpharion]</u> [Reade] (solo orpharion; = f. 54 ⁵⁴)	-
55	<u>[T. Orpharion]</u> [Reade]	727
55	<u>W.Q.V.[?]</u> R. Reade	640
55'	<u>Reades 10 paven</u>	729
56	<u>[For m. viol & 3 v orpharions?]</u> [Reade]	730
56'	<u>Reades 11 paven</u>	642
57	<u>3 jigge</u> Mr. Reade	884
57'	<u>Mrs. Millicents paven</u> Ri[chard] Alison	608
58'	<u>James his galliard</u>	823
59	<u>[Variations]</u> Fr[ancis] Cutting	750
59'	<u>Delight paven</u> [John Johnson]	717

60'	<u>Flatt paven</u>		733
61'	<u>La veccio</u> [<u>pavan</u>] ('Mrs. Lee' has been written in the same hand but at a different time immediately after the title but on the facing page)		682
62	[<u>Passameasures galliard</u>] Jo[hn] Daniell (lute treble)	-	
63	<u>The ground</u> [<u>to the above</u>]	-	
71'	[<u>Variations</u>]		666
72'	<u>De la courte: j parte</u> [Parsons] (staff notation)		70

F. 73 contains a list of contents in the same hand as the rest of the manuscript entitled 'Lessons in this book'. All the leaves (except f. 73) contain pre-ruled five-line staves (a sixth line being added later when required by the music), normally seven to a page.

For discussion of the set of manuscripts of which this is a part see below, pp. 299-302.

Cambridge University Library, MS Dd.14.24

Cittern part-book. 20.6 x 14.6 cm. No trace of original binding.

Foliation is recent. The contents (notated in French tablature for four-course cittern) are as follows:

f.		
1	<u>Rogero</u> [John Johnson]	678
1'	<u>Quadro paven</u>	683
2	<u>Quadro galliard</u>	836
2'	<u>Passmezures paven</u>	753
3	<u>Passm[easures] galliard</u>	877
3	<u>Strogers [crochet] paven</u>	644
3'	<u>The flatt paven</u>	733
9	<u>Reads 1. paven</u>	631
9	<u>Callinoe [casturame]</u>	889
9'	<u>Phillips paven</u> [Philips]	630
9'	<u>The sprites tune</u>	654
10	<u>Delight paven</u> [John Johnson?]	717
10'	<u>Holburnes farwell</u>	821
11	<u>Monss[ieurs] allmain</u>	649
11	<u>The new hunt is up</u>	826
16'	<u>Orlando sleepeth</u> (probably added later) (solo; see <u>PoultonD, 485-7 lute piece no. 61)</u>	-
17	<u>Duncombs galliard</u>	822
17	<u>Tarletons jigge</u> (the title 'Peggy' has been struck through)	897
17'	<u>De la tromba paven</u> [Alison]	601
18	<u>La bergera galliarde</u>	862
18'	<u>My Lo[rd] Chaunc[ellor's] paven</u>	657
19	<u>The galliarde [to the above]</u>	820
19	<u>Nightingale</u>	660
19'	<u>Long paven</u> J. Johnson	623
20	<u>Do[wland's] Re. Ha. [sc. Katherine Darcyes] gallia<rd></u>	804
20	<u>H. devon</u> [?]	831
20'	<u>Reads 2 paven</u>	632
21	<u>Reads galliard</u>	834

21	<u>Reads flat paven</u> (struck through)	723
21'	<u>Squiers galliard</u>	861
21'	<u>Complaint aliud Fortunde</u>	740
22	<u>Alfonsoes paven</u> [Ferrabosco I?]	676
22	<u>Go merely wheele</u>	892
22'	<u>Reads 4 paven</u>	634
23	<u>Reads allmayne</u>	680
23	<u>The French Kings maske</u>	655
23'	<u>Reads flatt paven</u>	723
24	<u>Reads la volta</u>	633
24	<u>The French volta</u>	656
25	<u>Lachrimie</u> (underneath has been written 'Lach[rime?] south galliard')	736
25'	<u>In nomine paven</u> [Nicholas Strogers?]	643
25'	<u>Galliard to in nomine</u> [Nicholas Strogers?]	816
26	<u>Paven alpha</u>	667
26'	<u>My Lady Leightons paven</u>	744
27	<u>Solus cum sola</u>	668
27'	<u>The new medley</u>	669
28	<u>Thought</u> A[ntony] H[olborne?]	711
28'	<u>Dowlands allmaine</u> (solo; see <u>PoultonD</u> , 484-5 lute piece no. 48)	-
29	<u>5 paven</u> R[eade]	638
29'	<u>Reades 6 paven</u>	725
30	<u>Reads 7 paven</u>	635
30'	<u>Reads 8 paven</u>	726
32'	<u>Capt[ain] Pipers paven</u>	735
33	[no title]	745
33	<u>Sweet bryer</u> [Reade]	724
34'	<u>Dowlands j galliarde</u>	874
35	<u>La bergera</u>	746
35'	<u>Primiero</u>	645
36'	<u>Dowlands rounde b[attell] galliarde</u>	803
36'	<u>Where fancy fonde</u>	658
37	<u>Reads [first] jigge</u>	891
37	<u>Nuttmys and ginger</u>	659
37'	<u>Reads fancy</u>	636
38	[A jigge] <u>Eglantine</u> [Reade]	883
45'	<u>[Walsingham variations]</u> (solo; see <u>wardAB</u> , 79)	-

46'	<u>Tremento</u>	741
47	[no title]	867
47'	9 [<u>pavan</u>] Reade	637
48'	<u>De la court: 1 parte</u> [Parsons?]	720

All the leaves contain pre-ruled four-line staves, five to a page.

For discussion of the set of manuscripts of which this is a part see below, pp. 299-302.

Cambridge University Library, MS Dd.5.20

Composite manuscript. Earlier layer (ff. 1-14): Bass viol part-book. 27.5 x 21 cm. No trace of original binding. Later layer (ff. 15-50): Bass viol and lyra-viol book. 27.5 x 22 cm. Bound in error between ff. 8 and 9 of earlier layer which is bound with Dd.5.21. No trace of original binding.

Foliation is recent. F. 1' is headed 'The base vyall parte' in the same hand as the rest of the manuscript and contains the following list of titles: 'Alfonsoes paven, Reads first paven, Reads 4 paven, Lachrimae, Fortune, De la tromba, Robin to the green, Delight paven, D. R. H. galliarde, French Kings mask'. The contents of the manuscript are as follows:

f.		
2	<u>Rogero</u> [John Johnson]	678
2	<u>Mounsiers allmaine</u>	649
2	<u>Passemeasures paven</u>	753
2	<u>The flatt paven</u> [Johnson?]	716
2	<u>Delight paven</u> [John Johnson?]	717
2	<u>Phillips paven</u> [Peter Philips]	630
2	<u>Galliard to the flatt paven</u>	850
2	<u>How can the tree</u>	747
2'	<u>Primiero</u> ¹	645
2'	<u>Bachelers delight</u> R. Alison ¹	605
3	<u>Alisons knell</u> [Alison]	604
3	<u>La bergera galliarde</u>	862
3	<u>Robin is to the g[reenwood] gone</u>	898
3	<u>The sprytes tune</u>	654
3	<u>Callinoe</u> [casturame]	889
3	<u>Wostock</u> [sc. <u>A jigg Eglantine</u>] R. Reade	883
3'	<u>In nomine paven</u> [Nicholas Strogers?]	643

1. Facsimile of f. 2' in MorleyCL¹, 36.

3'	<u>In nomine galliarde</u> [Nicholas Stogers?]	816
3'	<u>Lachrimae</u>	736
3'	<u>Captaine Pipers paven</u>	735
4	<u>Longe paven</u> [John Johnson]	623
4	<u>Alfonsoes paven</u> [Ferrabosco I?]	676
4	<u>Reads first paven</u>	631
4	<u>Reads 2 paven</u>	632
4	<u>Reads galliarde</u>	834
4	<u>Reads la volta</u>	633
4	<u>The French Kings maske</u>	655
4'	<u>Reads flatt paven</u>	723
4'	<u>Reads 4 paven</u>	634
4'	<u>Reads allmaine</u>	680
4'	<u>Squiers galliarde</u>	861
4'	<u>The French volta</u>	656
4'	<u>Go merely wheele</u>	892
5	<u>Duncombs galliard</u>	822
5	<u>Complainte</u>	740
5	<u>Tarletons jigge</u>	897
5	<u>De la tromba paven</u> [Alain]	601
5	<u>Dowlands first galliarde</u>	874
5	<u>Do[wland's] round battell galliarde</u>	803
5	<u>Callinoe</u> [casturame]	889
5'	<u>Dowl[and's] R. H. [sc. Katherine Darcyes] galliarde</u>	804
5'	<u>My Lord Ch[ancellor's] paven</u>	657
5'	<u>The galliard</u> [to the above]	820
5'	<u>Tremento</u>	741
5'	<u>A jigge</u>	887
6	<u>Callinoe</u> [casturame]	889
6	<u>Greene sleeves</u>	661
6	<u>Green garters</u>	663
6	<u>Galliard to the passemeasures</u>	877
6	<u>Sellengers round</u>	890
6	<u>Quadro paven</u>	683
6	<u>The galliard to the quadro</u>	836
6	<u>The new hunt is up</u>	826
6	<u>Holburnes farwell</u>	821
6	<u>Wigmoors galliarde</u>	868
6'	<u>Lachrimae</u> (different hand)	736

6'	[<u>Pavan 4</u>] [Reade]	634
6'	[no title] (unfinished)	748
6'	[<u>Cante cantate</u>] [Parsons] (fragment)	91
6'	[<u>Walsingham galliard</u>]	824
6'	[<u>A jigge</u>] R. Reade	728
7	<u>Cante cantate</u> [Parsons]	91
7	<u>Mother B. A.</u>	893
7	<u>Doc[tor] James pavim</u> [Reade] (same hand as 'Lachrimae' on f. 6')	635
7'	<u>Reads first jigge</u> R. Reade	891
7'	[<u>Pavan?</u>]	749
7'	[<u>Galliard to the above?</u>]	869
7'	[<u>Pavan</u>] <u>dolorosa</u> [Alison]	701
7'	<u>Nutmigs and ginger</u>	659
7'	<u>Crochet paven</u> [Nicholas] Strogers	644
8	✓ <u>James Harding's</u> <u>gall[iard]</u>	823
8	<u>Crochet galliard</u>	820
8	<u>A northern jigge</u> [Reade]	724
8	[<u>Jigg 2</u>] R. Read	882
8	<u>Grimstone</u> ('The recorder parte')	888
8	<u>Grimstone</u>	888
8'	<u>Reads 6 paven</u>	725
8'	<u>Reads 8 paven</u>	726
9	<u>Galliard to the 8 paven</u> [Reade?]	852
9	<u>Reades 9 paven</u>	637
9	<u>Reades 5 paven</u>	638
9'	<u>Nightingale</u>	660
9'	<u>Crochet paven</u> [Strogers]	644
9'	[<u>Galliard to the above?</u>]	838
9'	<u>When Phebus first</u> Ri[chard] Reade	639
10	<u>Paven</u> [Richard] N[icholson?]	719
10	<u>Galliarde</u> [Richard] N[icholson?]	851
10	<u>Who made thee Hob</u> [forsake] [Byrd] (<u>ByrdS</u>)	-
10'	<u>All night in V[enus] courte</u>	665
10'	<u>Mrs. Millicents paven</u> Mr. Ri[chard] Allison	608
10'	<u>For m[?] v[iol?]</u> & <u>3 v orph[arions]</u> Mr. Read	730
11	[<u>Quadro pavan</u>] (in the hand of the later layer)	-

Each page of the earlier layer (except ff. 1-1') is ruled with as many

staves as required, usually six to eight.

The later layer of Dd.5.20 is not treated as a primary source of consort music since it appears to be devoted to pieces for solo bass viol and Jacobean compositions for one or two lyra-viols. In most cases the former consist of the bass parts of existing instrumental compositions ornamented with divisions. On ff. 29'-30' the basses are without divisions but were probably written out for solo extemporization. Since some of these basses derive from Elizabethan consort pieces they need to be taken into account as secondary sources. The contents of this section are therefore listed with reference to pieces in the thematic catalogue as appropriate. The identifying notes attached to other titles make no pretence at being complete. Ff. 15-8 are for solo bass viol in staff notation:

f.

- 15 Passmeaz[ures] [sc. Quadro pavan]
 15' [Dowland's almain] (cf. Lbm Add. 10444 ff. 6', 61', and PoultonD, 371-2)
 15' [no title]
 15' [no title]
 16 [no title]
 16 James his galliard (see TC 527 and 823)
 16' [Goodnight] (see WardD, 44)
 17 [Lachrimae] (see TC 470 and 736)
 17' Passmeaz[ures pavan]
 18 Heaven and earth (see TC 435 and 671)

Ff. 19-26 contain solos and duets in tablature for lyra-viol by Coperario, Daniel Farrant, 'Si. Mark', Shirley and anonymous composers. Following this are more pieces for solo bass viol in staff notation:

- 26' All the day
 26' A toy
 26' Monsieurs allmaine (see TC 649)
 26' A toy
 27 James his galliard (see TC 527 and 823)
 27' [no title]
 27' [Dowland's almain] (see above f. 15')

- 27' [no title]
 28 All the day
 28' Lachrimae (see TC 470 and 736)
 29 [Captain Hume's galliard] [Tobias Hume] (MB, ix, 204)
 29' Galliard 3
 29' Paven 4 (see TC 632)
 29' Galliard 4
 29' Paven 5 (see TC 634)
 30 Galliard 5
 30 Galliard 6
 30 [no title]
 30 Mr. Harding his galliard (see TC 527 and 823)
 30' Pavin primo (see TC 638)
 30' Galliard
 30' Pavin secundo (see TC 725)
 31 Preludium
 31 [no title, apparently an exercise]
 31' Galliard
 32 [no title]
 32' [Captain Hume's galliard] [Tobias Hume] (MB, ix, 204)
 33' wooddicocke¹ (MB, ix, 200)

F. 34 is missing. Ff. 35-6' contain pieces in tablature for lyra-viol by 'And. Markes' and Robert Johnson.

For discussion of the set of manuscripts of which the earlier layer of Dd.5.20 is a part see below, pp. 299-302.

1. Facsimile in MB, ix, p. xxij.

Commentary on the Cambridge consort books

The four part-books described above are part of an important series of manuscripts at Cambridge University Library which are mainly the work of a single scribe. Four of these are solo lute books (some of them containing additionally pieces for bandora and lyra-viol)¹ and a further book contains cittern music.² The origins of these manuscripts have been convincingly demonstrated by Ian Harwood³ in an article which disposes with the widely held view that the books have always had local Cambridge associations.⁴ Previous commentators⁵ have been misled by the presence in Dd.5.20 of the bookplate of John Moore, Bishop of Norwich (1691) and Ely (1707). Harwood's researches reveal that there is no evidence that the Bishop owned these or certain other Cambridge manuscripts which contain the same plate.

The consort books contain a considerable amount of music by one Richard Reade who might be identified with the Read who composed an anthem and Magnificat and Nunc Dimittis,⁶ but whose work is otherwise unknown in other sources. The dedication to 'Mr. Doctor Jame<s> Deane of Christ Church' of a consort pavan by Reade (TC 635) led to his identification with a singingman at Christ Church, Oxford during the period 1588 till 1616, that is at the same time that Dr. James held

1. Dd.2.11, Dd.5.78.3, Dd.9.33, Nn.6.36. On the last two see below, pp. 305-6.

2. Dd.4.23. See below, p. 307.

3. HarwoodOC.

4. LumsdenSEL; DartTC; MorleyCL', 19-22.

5. WooldridgeO, j, p. xiiij; NewtonEL, 72.

6. DanielsS, 135.

office there (1584-96). The original cover of Nn.6.36,¹ another manuscript in the series, has written on it an Indenture dated 1597 which refers to a colleague of Reade's, 'Mathew Holmes of Christchurch ... singingman'. The signatures of both musicians appear several times in the Christ Church Treasury Disbursement Books and Holmes's hand corresponds exactly with the hand of the Cambridge manuscripts.² Matthew Holmes, who was also Precentor at Christ Church, seems to have arrived there at the same time as Reade (1588), but left in 1597 to take up the post of Chanter and Singingman at Westminster Abbey which he held till his death in 1621.³

The broad chronology of the manuscripts copied by Holmes can be determined by observing the changing (and deteriorating) quality of his hand as he grew older. The evidence for dating the solo lute books has been set out by Diana Poulton,⁴ who concludes that they were copied in the order of their present shelf marks. The consort part-books appear to have been copied about the same time as Dd.5.78.3, that is in the 1590s. They must have taken some time to complete, though not necessarily more than five years or so. The organization of the pieces is extremely haphazard with considerable variations in the order of pieces in each book. The absence of many blank staves, except for a number of pages in the cittern book, suggests that most of the pieces were copied in the order in which they now stand.

1. Cu Doc. 38.

2. See facsimiles and detailed commentary in HarwoodOC, 40-1.

3. HarwoodOC, 39.

4. PoultonD, 96-9. But see also note on Dd.9.33 below, p. 305.

It is probable that the part-books were completed before Holmes moved to London in 1597 since even towards the end of them there are signs of close connections with Oxford.¹ Thus Richard Nicholson, organist of Magdalen College from 1595 till 1638, is informally referred to as 'N' or 'Nic'. Moreover it is unlikely that Holmes would have referred to his superior, Dr. James, as Dean of Christ Church after his appointment in 1596 as Dean of Durham.²

It has been suggested that the Cambridge consort books were used by town waits,³ a strong possibility even though the town in question must now be considered Oxford rather than Cambridge. The impression that the manuscripts were compiled primarily for professional use is created by the perpetual virtuosity of the lute book, the use of treble violin rather than treble viol,⁴ and the way in which some of the parts give only what might be described as an approximate version of the pieces in question. This last feature is particularly noticeable in the cittern book in which there are countless examples where b \flat and f \sharp are intabulated for b \natural and f \natural and vice versa. The recorder parts are also of poor quality, and are sometimes downright corrupt (e.g. Green sleeves TC 661). Rhythmic errors abound throughout the set and some pieces are so garbled as to defy reconstruction in modern times. Nevertheless corrections do

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1. The final piece in Dd.5.21 (Alison's 'Go from my window' TC 607) may have been added in or after 1599. See above, p. 77.
 2. DNB s.v. William James.
 3. DartTC and LumsdenSEL.
 4. Cf. above, pp. 62, 63 and 69. The relationship between flute and recorder may be analogous to that between viol and violin from the point of view of amateur/professional use, but I know of no evidence for this.

Dd.5.21
Dd.3.18
Dd.14.24
Dd.5.20

appear in the books from time to time, especially in order to insert blocks of missing material and it is hard to believe that the manuscripts, with their functional appearance, were not used in performance.

Holmes's set of consort books must have originally included treble violin and bandora parts. Fortunately some of the former were accidentally copied into the recorder book (f. 2'), but most of the pieces in the books lack a top part. The bandora part might perhaps be expendable for many of the arrangements of popular tunes, but it is essential for original consort compositions such as Reade's '9 paven' (TC 637).

Manuscripts containing isolated consort lute parts¹

As noted in the Introduction pieces for two or more lutes are excluded from this study. Since most incomplete pieces in lute sources other than Dd.3.18 may be accounted for as part of lute duets (including lute trebles with grounds) I have included in the thematic catalogue only those pieces specifically designated 'for consorte' and a few other pieces when there are special grounds for believing them to be consort parts. In consequence a few genuine consort parts may have been overlooked, while some isolated lute parts from Dd.3.18 in the catalogue may never have been used in consort. This is probably unavoidable at present in the absence of a comprehensive study of music for two or more lutes.²

Dublin, Trinity College, MS D.1.21 Two lute books bound together in the eighteenth century. Though the manuscripts are customarily referred to together as 'The Ballet lute book' the description should only be applied to the first book as it derives from the contemporary inscription on p. 1, 'William Ballet his booke wittn[es]s William Vines'. According to John Ward, who has listed the contents of both manuscripts,³ the lute pieces in Ballet's book were written c1590 including the following:

p. 14 Fortune my foe to the consort⁴

740

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1. Facsimiles of several pages from most of the manuscripts in this section may be found in the series Music for the lute, London, 1968-.
 2. NewtonED is a useful, but brief, survey of the subject.
 3. WardBB, superseding the description and list in LumsdenSEL; the article is illustrated by facsimiles of pp. 3 and 56 (first manuscript), and pp. 83 and 111 (second manuscript).
 4. Facsimile of p. 14 in Music and Letters, xj (1930), 72.

Washington, Folger Shakespeare Library, MS V.b.280 (formerly MS 1610.1)

Lute book, often known as the 'Dowland manuscript' since some of its contents are in the composer's autograph. Moreover it seems to have remained in the Dowland family right down till 1926 when it was brought for sale at Sotheby's. The first six leaves of the book were written by Anne Bayldon, perhaps in the early years of the seventeenth century. For further discussion see PoultonD, 101-4. The contents are listed in LumsdenSEL and include the following consort piece:

f. 10 The flatt paván for consort

733

'The Tollemache lute manuscript' in the possession of Robert Spencer¹

Lute book, formerly owned by Lord Tollemache of Helmingham Hall, Suffolk. The manuscript is briefly described and the contents listed in SpencerTL. It is the work of two scribes, the earlier of which (c1610?) conveniently wrote after one of the pieces 'Mrs. Whites choyce per Henricum Sampson scriptorem libri' (f. 7). The identity of Henry Sampson is not known though he may have been related to Thomas Sampson (d1615) of the Chapel Royal, who in turn may have been connected with the manuscripts 74-6.² The following consort piece was written by a slightly later scribe who also wrote most of Cu Dd.4.22 and contributed to Dd.9.33 and Lbm Add. 15117:

f. 10 A allmayne R. Alisoune

673

'The Margaret Board lute manuscript' in the possession of Robert Spencer¹

Lute book, formerly owned by Lt. Col. P. T. Carill-worsley. It was compiled by or for Margaret Board in the early seventeenth century and includes the following consort part:

1. I am most grateful to Mr. Spencer for giving me every facility for studying the manuscripts in his possession.

2. See above, pp. 251-2.

f. 14' Delychte pavin for consorte Jo[hn] Johnson

717

Cambridge University Library, MS Dd.9.33 Lute book in the hand of Matthew Holmes¹ except for a few pieces written by the later of the two scribes that compiled Tollemache. The date of the manuscript is discussed in PoultonD, 97-8 where it is suggested that copying probably commenced in the last few years of the sixteenth century but was not completed before 1603 since on f. 18 there is a pavan by Cutting for 'Sir Fooke Greville' who was knighted in that year. The argument that the book was commenced as early as the 1590s rests on the assumption that 'Mrs. Cliftons allmaine' on f. 28 must have been copied between 1591 when Katherine Darcy was married to Gervase Clifton and 1597 when Clifton was knighted. However there is nothing in the manuscript to suggest that this page was written at least six years before f. 18 and it seems more probably that Holmes simply overlooked the Lady Clifton's correct title, most likely because he was copying direct from a pre-1597 source. It is quite possible then that 'Labergere', listed below, was copied direct from the lost lute part of Rosseter's Lessons for Consort (1609). A number of pieces in Dd.9.33 (whose contents are listed in LumsdenSEL) are incomplete as they stand including a copy on f. 63' of the greble to TC 878, but since this is not primarily a consort lute book such pieces are assumed to be part of lute duets unless, as for the following two pieces, parts for other instruments exist:

f. 46	[<u>Labergere</u>]	Roseter	855
f. 53'	[<u>Mounsiers almain</u>]		649

Cambridge University Library, MS Nn.6.36 Lute book, almost certainly the last of the group at Cambridge to be copied by Matthew Holmes

1. See above, pp. 299-302, and HarwoodOC.

(d1621) and thus originating at Westminster.¹ It contains a number of notational features not found in any other Holmes manuscripts which suggests that it was not started until after completion of Dd.9.33 which could be as late as 1609 (see above). Internal features suggest a date c1615. There are pieces for the lute and lyra-viol by Robert Johnson (c1580-c1634) and James Shirley (1596-1666) respectively, and the last pavan and galliard for lute (f. 41') is in French close interval tuning. The original vellum cover, now preserved separately,² is taken from an older document, an indenture drawn up in Holmes's own hand on 4 April 1597 just before he moved from Christ Church, Oxford to Westminster Abbey.³ The contents are listed in LumsdenSEL, j, 220-4 and include untitled treble parts for a passameasures pavan (f. 29) and a quadro galliard (fragment on f. 29') assumed to be of Jacobean date. One of the lute pieces appears to be a consort part:

f. 37 [Galliard, can she excuse]

858

1. See above, pp. 299-302, and HarwoodOC.

2. Cu Doc. 38.

3. HarwoodOC, 39 and 42, including facsimile.

Cambridge University Library, MS Dd.4.23

Cittern book. 27.5 x 19.8 cm. No trace of original binding.

The manuscript contains pieces for four-course solo cittern including several by Thomas Robinson and Antony Holborne. The exceptions are three Italian compositions for the six-course instrument in a different hand and the following consort part:

f.

24' In nomine for consorte Parsons

721

This is another manuscript in the hand of Matthew Holmes.¹ It was probably written in the early seventeenth century and is the only English manuscript devoted to solo cittern music.

1. See above, pp. 299-302, and HarwoodOC.

'The Brave bandora manuscript' in the possession of Robert Spencer¹

Bandora part-book and lyra-viol book. 27.6 x 20.6 cm. Contemporary calf binding, gold-tooled, stamped with the initials 'T.B.'

In the following description of the contents of the manuscript the music is for bandora unless otherwise indicated. The bandora pieces are incomplete as they stand unless specifically described as solo. The lyra-viol pieces, which outnumber the bandora items, were added to the manuscript somewhat later. Foliation is recent.

f.		
5	<u>Almane</u> (lyra-viol)	-
5	<u>Coranto</u> (lyra-viol)	-
5'	<u>Saraband</u> (lyra-viol)	-
7'	[<u>Quadro pavan</u>]	684
9'	[no title] (lyra-viol)	-
10	<u>Phillips galliard</u>	817
10	[two lyra-viol pieces in pencil]	-
10'	<u>Dowlandes galliard</u> (solo bandora) (see <u>PoultonD</u> , 482)	-
10'	<u>Mr. Nowells galliard</u>	832
11	<u>Knowles galliard</u>	820
11	<u>Dowlandes allmaine</u> (solo bandora) (see <u>PoultonD</u> , 484-5)	-
11'	<u>Passemesurs pavan</u>	755
11'	<u>Passemesurs galliard</u>	879
12	<u>Quadron pavin</u>	685
12	<u>Quadron galliard</u>	839
12'	<u>Laveche pavin</u> W. S.	682
13	<u>The new hunts up</u>	814
13'	<u>Flat pavin</u>	733
13'	<u>Pargintons galliard</u>	870
14	<u>Phillips pavin</u>	630
14	<u>Mounsiere alman</u>	649
14'	<u>Od crotchet pavin</u> [Nicholas Stogers]	644

1. I am most grateful to Mr. Spencer for giving me every facility for studying this manuscript.

14'	<u>Squires galliard</u>	856
15	<u>In nomine pavin</u> [Nicholas Strogers?]	643
15	<u>In nomine galliard</u> [Nicholas Strogers?]	816
15'	<u>Allisons sharp pavin</u>	603
15'	<u>Allisons almaine</u>	673
16	<u>Delight pavin</u> Johnson	717
16'	<u>Alpha pavin</u>	667
17	<u>Wallisis pavin</u>	670
17'	[<u>Lachrimae pavin</u>] (18 bars, struck through)	736
18	<u>Delatromba pavin</u> [Alison]	601
18'	<u>Lachrimae galliard</u>	871
19	<u>Cuttings pavin</u> [Francis Cutting?]	706

Ff. 19'-41' and 59'-82 contain lyra-viol music by Ferrabosco II, Jenkins, Robert Taylor, Steffkins, T[homas] G[regory?], William Lawes and anonymous composers. F. 57' contains a short anonymous [preludium] for solo bandora; f. 58' contains a version for solo bandora of 'Sweet Jesu whoo shall lende mee whings' which occurs at the end of Robinsons for solo lute.

88'	<u>Southwells galliard</u>	872
88'	<u>Heaven & earth</u>	671
89	<u>The cobbler of Burdeaux</u>	672
89	<u>Pipers galliard</u>	857
89	<u>Pipers pavin</u>	735
89'	<u>The knell</u> [Alison]	604
90	<u>Responce pavin</u> [Alison]	602
90	<u>The sacred ende</u> [Morley]	718
92	<u>Lachrimae</u>	736
92'	<u>Tell me John</u> W. S. (solo bandora, copied twice) (see <u>SimpsB</u> , 456-7 and <u>WardAB</u> , 57)	-

All the leaves contain pre-ruled six-line staves, six to a page.

Virtually nothing is known of the history of this manuscript before its acquisition by Robert Spencer in 1966. The bookplate of Lord Braye is pasted on to the inside of the front board, and is clearly of very

recent date. The identity of 'T.B.', whose initials are stamped on the binding, remains a mystery. Although the book contains many of the pieces in Morley's Consort Lessons the bandora parts are quite different in each source. Two exceptions to this are 'Alisons knell' (TC 604) and Allison's 'Responce pavin' (TC 602) where the manuscript parts are quite similar to those in the print. The bandora music was probably copied in the first decade or so of the seventeenth century, the lyra-viol pieces being added perhaps c1635-40.

British Museum, MS Add. 36526A

Fragments of two or more part-books. 21.5 x 16 cm. No trace of original binding.

The fragments preserve mainly two voices of psalms and songs including several from Dowland's First booke of songs (1597). The following isolated bass parts also occur:

f.		
5	<u>Lo[rd] Souches martche</u>	653
5	<u>Balow</u>	651
5	<u>[Philips pavan]</u>	630

The following piece was added by a slightly later hand:

ff. 3', 4 and 5	<u>A fancy</u> [<u>a 3?</u>]	32
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A typed note at the front of the manuscript records that the leaves were transferred from the Department of Printed Books on 10th October 1900, but there is no further identification. The fragments, or the books from which they came, may have been owned by 'Joseph Palmer of Cropready [Oxon.]' whose name appears on f. 7 with some instructions about note lengths and solfaing.

The Dowland songs appear to have been copied direct from the 1597 print employing such notational features as double bars, sigma congruentiae and recapitulation catch-marks in exactly the same way. The three consort bass parts probably derive from Morley's Consort Lessons of 1599 and are thus of no value as source material. Gustave Reese must be mistaken in believing this manuscript to contain the earliest examples (mid-

sixteenth-century) of consort fantasias.¹

1. ReeseMR, 870.

CHAPTER XII

SOURCES OF DUETS FOR BASS VIOL AND LUTE OR CITTERN

<u>Weld</u>	'The Weld lute manuscript'	314
<u>DowlandS</u>	John Dowland, <u>The second booke of songs or ayres,</u> London, 1600.	315
<u>PilkingtonF</u>	Francis Pilkington, <u>The first booke of songs or ayres,</u> London, 1605	316
<u>HolborneC</u>	Antony Holborne, <u>The citharn schoole,</u> London, 1597	317

'The Weld lute manuscript' in the possession of Lord Forester

Lute book. 22.2 x 33.9 cm. Contemporary calf binding, gold-tooled, stamped with the name 'IOHN WELDE', stubs of silk ties.

The contents are listed in SpencerWL and consist of pieces for solo lute as well as two lute trebles, one complete with a ground. In the following piece the lute, apparently tuned in D, is accompanied by a bass part (foliation is recent):

f.

7' Pavane Mr. Wm. Birde

704

The manuscript has been described in some detail by Robert Spencer¹ who concluded that it was written c1600 by a professional scribe, perhaps with a view to sale in the amateur market. The name on the covers was stamped later than the original tooling, suggesting that John Weld, though an early owner of the book, was not the first. Spencer has established that Weld was born in 1581, followed a legal career, at one time holding the office of Town Clerk of the City of London, and died in 1666. He was buried in the chancel vault of Willey church (Shropshire) where a tablet to his memory may be seen to this day.

1. SpencerWL; the article contains a reproduction of the front cover and of f. 7'.

THE / SECOND BOOKE / of Songs or Ayres, / of 2.4. and 5. parts: / With
Tableture for the Lute or / Orpherian, with the Violl / de Gamba. /
Composed by IOHN DOWLAND Batcheler / of Musick, and Lutenist to the
King of Den-/mark: Also an excelent lesson for the Lute / and Base Viol,
called / Dowlands adew. / Published by George Eastland, and are / to be
sould at his house neere the greene Dragon / and Sword, in Fleetstreete. /
LONDON: / Printed by Thomas Este, / the assigne of Thomas / Morley. 1600.

Table-book with parts for voice, lute and instruments. Dedication on
sig. A2 headed 'TO THE RIGHT Honorable the Lady Lucie Comtesse of BEDFORD'
and signed 'From Helsingnoure in Denmarke the first of Iune. 1600. Your
Ladships in all humble devotion: Iohn Dowland.' Surviving copies:¹
Lm, Lcm, Ll, LVp, Mp, T, US-Bp, US-SM, US-Ws,² In the possession of
Prince Fürst Alexander zu Dohna-Schlobitten, Lorrach, Germany,³ In the
possession of Bernard Quaritch, Ltd.

The book contains songs for one or more voices with lute accompaniment
with alternative versions for voices alone. The final leaf contains
the following piece described on the title-page as 'for the Lute and
Base Viol':

sig.

N1' Dowlands adew for Master Oliver Cromwell

707

-
1. Apparently at least 1023 copies were originally printed; see DowlingPD.
The source for the present list of copies is PoultonD, 490.
 2. Used for facsimile edition (see Bibliography s.v. Dowlands).
 3. MiesEM.

THE / FIRST BOOKE OF / Songs or Ayres of 4. parts: / with Tableture for
the / Lute or Orpherian, with / the Violl de / Gamba. / Newly composed by
Francis Pilkington, / Batcheler of Musick, and Luttenist: and one / of
the Cathedrall Church of Christ, / in the Citie of Chester. / LONDON: /
Printed by T. Este, dwelling in / Aldersgate-streete, and are / ther to
be sould. 1605.

Table-book with parts for voices and lute. Dedication on sig. A2
headed 'To the right honourable William Earle of Darby, Lord Stanly,
Lord Strange, of Knocking and of the Isle of Man, and Knight of the most
noble Order of the Garter' and signed 'Your Honours in all dutie Francis
Pilkington'. Surviving copies: Ge (R.x.12.), Lbm (K.2.i.11),¹ US-SM, US-Ws.

The book contains songs for one voice with seven-course lute accompaniment,
with alternative versions for four voices alone. The final leaf contains
the following consort piece:

sig.

M2' A Pavin for the Lute and Base Violl

722

1. Used for facsimile edition (see Bibliography s.v. PilkingtonF).

THE / CITTHARN / SCHOOLE, / BY / ANTONY HOLBORNE / Gentleman, and servant
to her most / excellent Maiestie. / Hereunto are added sixe short AERS /
Neapolitan like to three voyces, with-/out the Instrument: done by his
bro-/ther WILLIAM HOLBORNE. / [Printer's mark] / AT LONDON. / Printed by
Peter Short, dwelling on / Breadstreet hill at the signe of / the Starre
1597.

Music for the cittern in French tablature, with added parts in staff notation. Dedication on sig. A2 headed 'TO THE RIGHT HONORABLE, NOBLE, AND MOST WORTHY LORD, THOMAS LORD BURCH, BARON GAINSBURGH, LORD GOVERNOUR FOR HER MAIESTY OF HER TOWNE OF BREILL, AND THE FORTS OF CLAYBURGH AND MEWENDOORT IN THE COUNTIE OF HOLLAND IN THE LOWE COUNTRYES, KNIGHT OF THE MOST HONORABLE ORDER OF THE GARTIER, LORD DEPUTY AND GOVERNOR GENERALL FOR HER MAIESTY OF HER REALME OF IRELAND', and signed on sig. A2' 'Your L. ever most faithfullie devoted Antony Holborne. Ni merrear moriar.'
Surviving copies: Cu (Rel.c.56.4.), Lcm (I.D.12 [lacks sig. A4]).¹

The collection is discussed and the contents listed with concordances and thematic index in JefferyH. The contents are also listed in BrownI, 414-6. Sigs. B1-G3 contain music for solo cittern.² After this are the following pieces for cittern (recto pages) and one unspecified bass instrument (verso pages):

sig.		
G4'	<u>Pavane</u>	712
H1'	<u>Maister Earles Pavane</u>	618
H2'	<u>Pavane</u>	619
H3'	<u>Pavane</u>	713

1. A copy was in the library of John Evelyn (1620-1706); see Och Evelyn collection, Catalogus Evelynianus 1687, p. 190.

2. Quasi-facsimile of sig. B3'-B4 in WolfH, 1j, 134. Facsimile of sig. F3 in SteeleE plate 37.

H4'	<u>Pavane</u>	714
I1'	<u>Almaine</u>	620
I2'	<u>Galliarde</u>	806
I3'	<u>Maister Birds Galliard</u>	844
I4'	<u>Galliard</u>	845
K1'	<u>Galliarde</u>	846
K2'	<u>Galliard</u>	807
K3'	<u>Galliarde</u>	875
K4'	<u>Galliard</u>	847
L1'	<u>Almain</u>	677
L2'	<u>Galliard</u>	808
L3'	<u>Galliarde</u>	809
L4'	<u>Almayne</u>	600
M1'	<u>Almayne</u>	622
M2'	<u>Galliard</u>	810
M3'	<u>Almayne</u>	715
M4'	<u>Galliard</u>	848
N1'	<u>The Lullaby</u>	811
N2'	<u>Fantasia: Trium vocum</u> (three parts in staff notation accompanied by an arrangement for cittern)	28
O2'	<u>Fantasia: Trium vocum</u> (ditto)	29
P2'	<u>The farewell</u>	812

Following this on sig. Q1: 'Hereafter do follow Sixe short Aers or Canzonets to three voyces, being the first fruites of Composition, doone by his brother William Holborne.'

The Cambridge copy of The Citharn Schoole is bound up with other books and stamped with John Bull's name. The sumptuous gold-tooled calf binding is similar to that of the 'Bull manuscript' in the Fitzwilliam Museum at Cambridge.¹ The volume was in the possession of Richard Holdsworth, Master of Emmanuel College, Cambridge (d1649). It is listed in the catalogue of his library, drawn up in duplicate in 1664 when his books passed to

1. See above, pp. 163-5.

Cambridge University Library.¹ The Royal College of Music copy was formerly in the possession of Edward F. Rimbault. For further comments on the contents of this book see above, pp. 33-4.

1. Cu Dd.6.45 and Ff.4.27.

LIBRARIES

The following RISM sigla are used in the text:

AB	Aberystwyth, National Library of Wales
Cfm	Cambridge, Fitzwilliam Museum
Ckc	Cambridge, King's College, Rowe Music Library
Cu	Cambridge University Library
En	Edinburgh, National Library of Scotland
Eu	Edinburgh University Library
Ge	Glasgow University Library, Euing Collection
Lbm	British Museum
Lcm	London, Royal College of Music
LI	Lincoln Cathedral Library
LVp	Liverpool Public Libraries, Central Library
Mp	Manchester Central Public Library (Henry Watson Music Library)
NOu	Nottingham University Library
Ob	Oxford, Bodleian Library
Och	Oxford, Christ Church
T	Tenbury, St. Michael's College
Y	York, Minster Library
D-B	Berlin, Staatsbibliothek
D-Hs	Hamburg, Staats- und Universitätsbibliothek, Musikabteilung
D-Kl	Kassel, Landesbibliothek
D-W	Wolfenbüttel, Herzog-August-Bibliothek
EIR-Dm	Dublin, Marsh Library
EIR-Dtc	Dublin, Trinity College

F-Pc Paris, Conservatoire
NL-DHgm The Hague, Gemeente Museum
NL-Lt Leiden, Bibliotheca Thysiana
PL-GD Gdansk, Biblioteka Polskiej Akademii Nauk
S-Uu Upsala, Universitetsbiblioteket
US-Bp Boston, Mass., Public Library, Music Department
US-LAuc Los Angeles, University of California, William Andrews
Clark Memorial Library
US-NH New Haven, Conn., Yale University, Library of the School
of Music
US-NYP New York Public Library
US-SM San Marino, Calif., Henry E. Huntington Library and Art
Gallery
US-U Urbana, Ill., University of Illinois, Music Library
US-Ws Washington, Folger Shakespeare Library

BIBLIOGRAPHY

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The first section lists manuscripts referred to in the text of either or both volumes in abbreviated forms. Nearly all are primary sources of Elizabethan consort music and are discussed in Volume One (see page indicated in right-hand column). Other manuscripts are cited by the RISM siglum for the library concerned (see above, pp. 320-1) followed by a full reference. The second section lists printed works cited in the text by sigla which are underlined.

Manuscripts

24	British Museum, Royal Music Library, MS 24.d.2	147
32	Dublin, Trinity College, Press B.1.32 (I = Superius, II = Discantus, III = Contratenor, IV = Tenor, V = Sexta pars, VI = Bassus) (printed book, Tallis and Byrd, <u>Cantiones sacrae</u> , 1575, with manuscript additions)	191
64-9	Oxford, Bodleian Library, MSS Mus. Sch. C.64-9	264
74-6	British Museum, MSS Roy. app. 74-6	245
212-6	Oxford, Bodleian Library, MSS Mus. Sch. D.212-6	201
245-7	Ibid., MSS Mus. Sch. D.245-7	227
280	Washington, Folger Shakespeare Library, MS V.b.280 (formerly MS 1610.1)	304
302	Tenbury, St. Michael's College, MS 302	235
316	Cambridge, King's College, Rowe Music Library, MS 316	101
354-8	Tenbury, St. Michael's College, MSS 354-8	173
369-73	Ibid., MSS 369-73	175
379-84	Ibid., MSS 379-84	181
389	Ibid., MS 389	127
397-400	Oxford, Christ Church, MSS Mus. 397-400	239
405-7	Washington, Folger Shakespeare Library, MSS V.a.405-7	177
408	Ibid., MS V.a.408 (formerly MS 7032)	158
417-8	Oxford, Christ Church, MSS Mus. 417-8	239
436	Ibid., MS Mus. 436	239
463-7	Ibid., MSS Mus. 463-7	219
488	Edinburgh University Library, MS La. III.488	266
568-9	Oxford, Bodleian Library, MSS Mus. Sch. F.568-9	239
979-83	Oxford, Christ Church, MSS Mus. 979-83	154
984-8	Ibid., MSS Mus. 984-8	106
1018	Tenbury, St. Michael's College, MS 1018	220
1080	Oxford, Christ Church, MS Mus. 1080	239

1122	Paris, Conservatoire, MS Rés. 1122	231
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2036	London, Royal College of Music, MS 2036	178
2049	Ibid., MS 2049	208
2093	Ibid., MS 2093	240
3665	British Museum, MS Egerton 3665	259
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4900	British Museum, MS Add. 4900	103
5214	Edinburgh, National Library of Scotland, MS Adv. 5.2.14	267
7578	British Museum, MS Harley 7578	142

The following five-figure abbreviations are all British Museum Additional MSS. E.g. 17786-91 = Add. 17786-91:

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29246	171	34800A-C	185
29401-5	176	36526A	311
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29996	215	39550-4	232
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30485	161	41156-8	179
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Braye	'The Braye bandora manuscript' in the possession of Robert Spencer	308
C2	Oxford, Christ Church, MS Mus. 2	239
C423-8	Ibid., MSS Mus. 423-8	218
D.1.21	Dublin, Trinity College, MS D.1.21	303
Dd.3.18	Cambridge University Library, MS Dd.3.18	287
Dd.4.23	Ibid., MS Dd.4.23	307
Dd.5.20	Ibid., MS Dd.5.20	294
Dd.5.21	Ibid., MS Dd.5.21	283
Dd.9.33	Ibid., MS Dd.9.33	305
Dd.14.24	Ibid., MS Dd.14.24	291
e.1-5	Oxford, Bodleian Library, MSS Mus. e.1-5	141
E423	Ibid., MS Mus. Sch. E.423	111
Filmer	New Haven, Conn., Yale University, Library of the School of Music, Filmer MSS A.11 ^{a-e}	222
Mynshall	'The Mynshall lute manuscript' in the possession of Robert Spencer Robert Spencer	-
Nevell	'My Ladye Nevells Booke' in the possession of the Marquess of Abergavenny	-
Nn.6.36	Cambridge University Library, MS Nn.6.36	305
P1	Chelmsford, Essex County Record Office, MS D/DP Z 6/1	169
P2	Ibid., MS D/DP Z 6/2	170
T341-4	Tenbury, St. Michael's College, MSS 341-4	168
Trumbull	Trumbull Add. MS 6 (lute manuscript in the possession of The Marquess of Downshire, deposited in Berkshire County Record Office, Reading)	-
TW	'Thomas Wode part-books', distributed as follows:	265
TWA	British Museum, MS Add. 33933	
TWB	Edinburgh University Library, MS La. III.483 (bassus book)	
TWB'	Ibid., MS Dk.5.15	
TWC	Ibid., MS La. III.483 (cantus book)	

TWC'	Ibid., MS Dk.5.14	
TWQ	Dublin, Trinity College, MS F.5.13	
TWT	Edinburgh University Library, MS La. III.483 (tenor book)	
Tollemache	'The Tollemache lute manuscript' in the possession of Robert Spencer	304
Walsingham	Beverley, Yorks., East Riding County Record Office, MSS DDHO/20/1-3 and Oakland, Calif., Mills College Library, MS cittern part-book	270
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